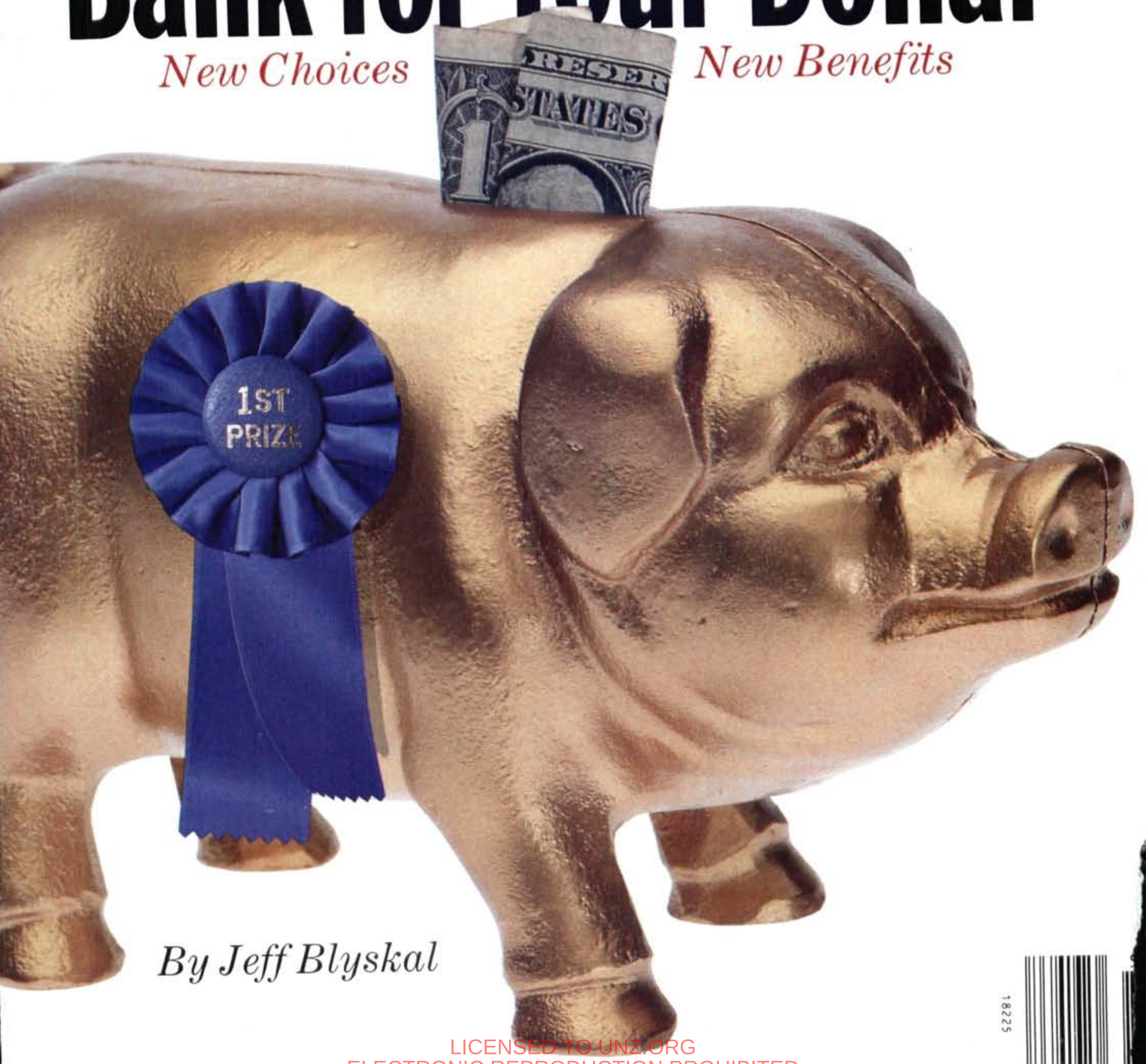
$2.95 • DECEMBER 7, 1992

NEW YORK®

Finding the Best Bank for Your Dollar

New Choices *New Benefits*


RESER
STATES
1ST PRIZE

By Jeff Blyskal

18225
0 739175 0

Unlike some companies, we didn't build our car around a price tag or a gas tank. We built it around a driver. So it only makes sense that the BMW 740i would be endowed with all the gathered Nappa leather, hand-hewn walnut trim and various other creature comforts to make that driver as comfortable as possible.

THE BMW 4.0-LITER, V-8. AN ENGINE SO ADVANCED, IT'S FUELED BY A CONVICTION.

A conviction, simply stated, that a car should help make you a better driver. Which means every single component of that car — from its steering wheel to its engine — should be built around you.

A conviction closely adhered to in the new 740i from BMW. Because if our engineers build the ultimate "driver's car," then this car must house the ultimate "driver's engine."

Five years in the making, our 4.0-liter, V-8 was tested to run, at redline, for over 70,000 miles straight. And, after being dismantled, showed no signs of stress.

It had sand blasted right into its intake. And didn't falter.

It had ice blasted directly into its radiator. And didn't miss a beat.

All so that you would not only have a powerful engine capable of transporting you from a standstill to 60 mph in a mere 7.1 seconds. And a fuel-efficient engine* due to its featherweight engine block cast in aluminum.

But a reliable engine that could survive the kinds of real-life tests other V-8 engines, with different priorities, couldn't. Which, ultimately, makes those five years of research well worth the effort.

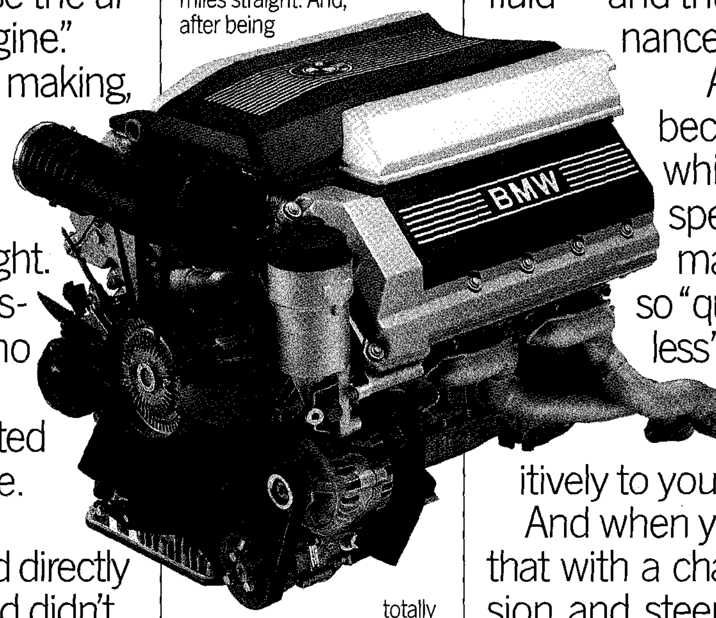
Linking the driver to this standard-setting power plant is a 5-speed automatic transmission that is certainly no less noteworthy.

First, because it's sealed, so it requires no additional fluid — and thus, no maintenance whatsoever.

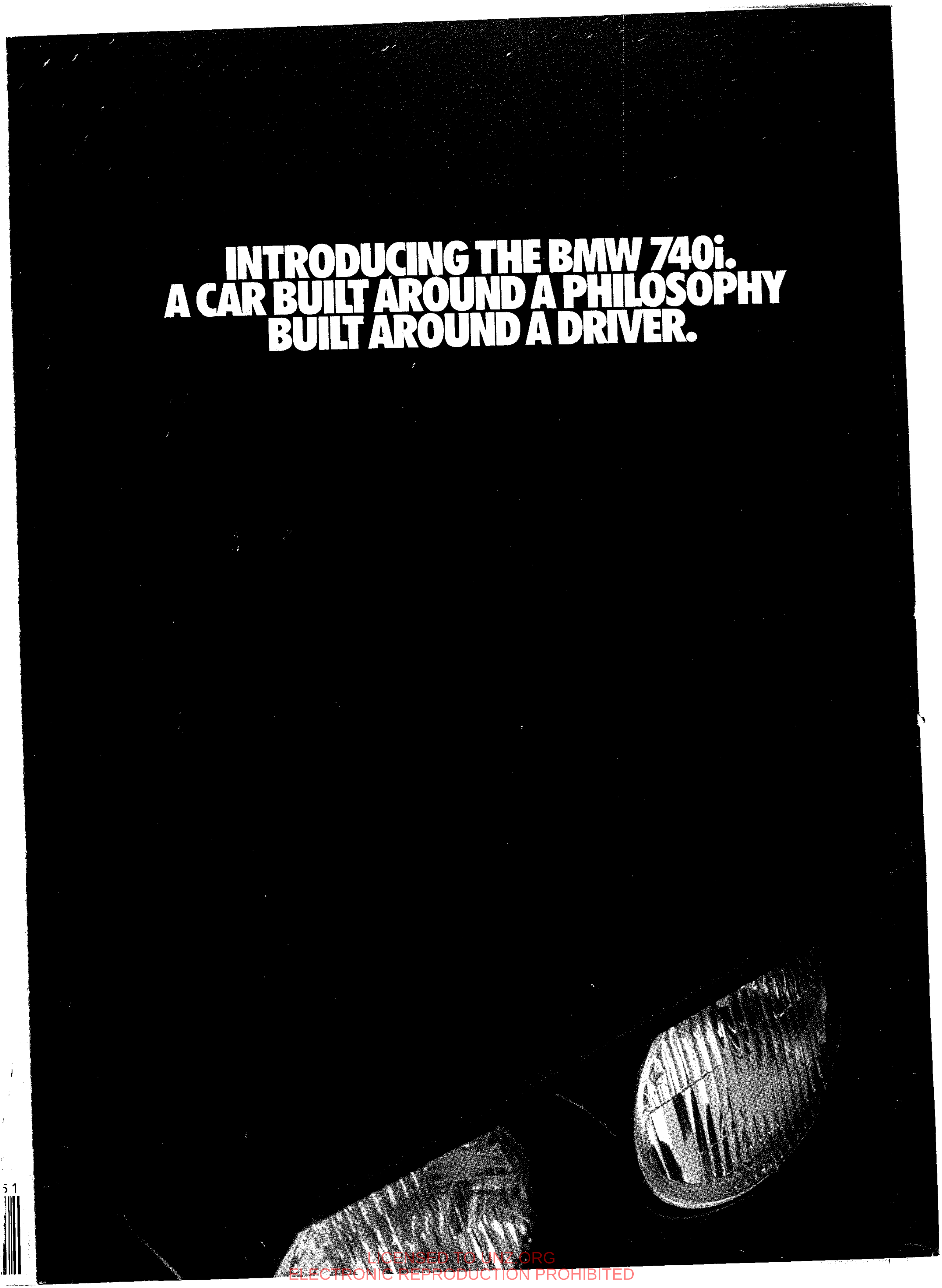
And second, because this whisper-quiet, 5-speed automatic makes shifting so "quick and seamless" (Motor Trend), it responds almost intuitively to your commands.

And when you combine that with a chassis, suspension and steering system that same magazine editor deemed "tight, responsive, and confidence-inspiring," the idea of building an automobile around you starts to sound quite compelling.

But then, that's what inevitably happens when a car manufacturer views the driver as a starting point instead of an afterthought.



Five years in the making, our V-8 engine was tested to run, at redline, for over 70,000 miles straight. And, after being totally dismantled, showed no signs of stress. All so that you would not only have a powerful and fuel-efficient engine beneath your hood. But an incredibly reliable engine, as well.


INTRODUCING THE BMW 740i.
A CAR BUILT AROUND A PHILOSOPHY
BUILT AROUND A DRIVER.

A LUXURY CAR DESIGNED TO GIVE ITS DRIVER PEACE OF MIND, NOT JUST PEACE AND QUIET.

Our revolutionary 5-speed automatic transmission upshifts so smoothly, it can react almost intuitively to the driver. And because it's sealed, it never needs any additional fluid. So it requires no maintenance whatsoever.

Cradled in the driver's seat of this luxury car, you may find one of the quietest places on earth.

The noises associated with most suspension systems were banished from ours. The vibrations inherent to most engines have been made virtually extinct. In fact, every sound not helpful to the decisions of driving is simply not there.

All because we want your undivided attention focused on the road. Not on the automobile.

Of course, the real peace of mind this car offers isn't limited to the acoustics of its lavishly appointed cockpit.

It extends to an "active" safety system that helps the driver avoid accidents and an equally important "passive" safety system that helps defend you from them.

The former employs the use of vehicle-speed-sensitive steering, large antilock disc brakes and Automatic Stability Control + Traction. A type of foul-weather gear that both monitors and adjusts the traction on the car's rear wheels. Giving you the confidence you need in even the most slippery of situations.

While the latter is comprised of such life-saving devices as automatically cinching safety belts. Driver and passenger-side airbags. And an ultra-rigid, strategically reinforced steel body whose side-impact protection already meets the United States government's 1997 standards.

In addition to BMW's long-standing belief in protecting the car's occupants, however, we also believe in protecting the car. So our customer care program is fortified with a nationwide Roadside Assistance program,** an extensive 4-year/50,000-mile bumper-to-bumper warranty,† an optional, full coverage maintenance plan, and a free loaner car if your car ever does need to be serviced.††

All of which allows you to experience one of life's great paradoxes: Driving an automobile that can calm your nerves at the exact same moment it's stimulating them.

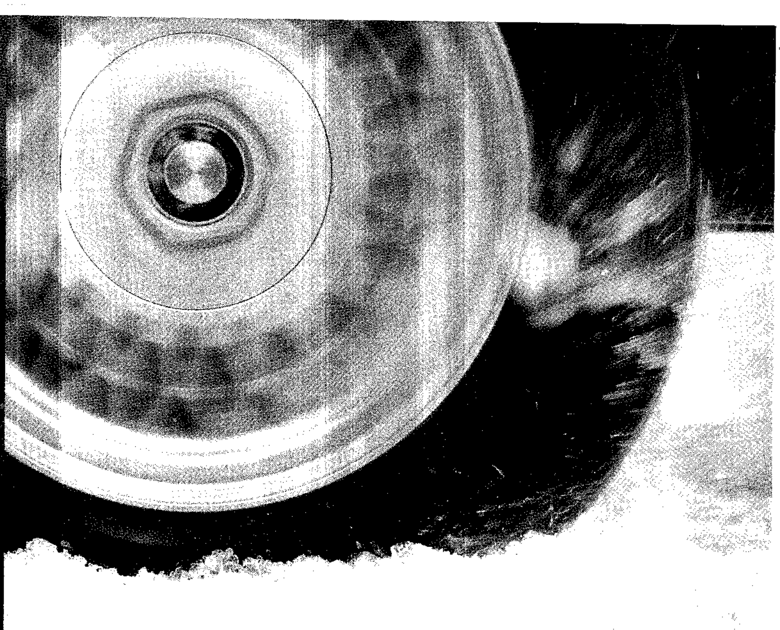
For more information on the new BMW 740i, or the longer wheelbased 740iL, call 800-334-4BMW. Or visit your authorized BMW dealer for a test drive.

THE ULTIMATE DRIVING MACHINE.®

---

*EPA estimated $\boxed{16}$ mpg, 22 mpg highway estimate. Use estimated mpg for comparison to other cars. Your mileage may vary with speed, trip length and weather; actual highway mileage will probably be less. **Services provided by Cross Country Motor Club, Inc., Boston, MA 02155, except in CA, where services are provided by Cross Country Motor Club of Calif., Inc., Boston, MA. †See your BMW dealer for details on this limited warranty. ††Available at participating dealerships. © 1992 BMW of North America, Inc. The BMW trademark and logo are registered.

This car's driver and passenger-side airbags are triggered by three separate sensors to ensure their deployment in the event of an accident.



Our Automatic Stability Control + Traction monitors and adjusts the traction on the car's rear wheels to help you drive safely in bad weather.

740iL
SJO 117

BED BATH & BEYOND AND REGAL HAVE AN ASSORTMENT OF RUGS THAT WILL FLOOR YOU.

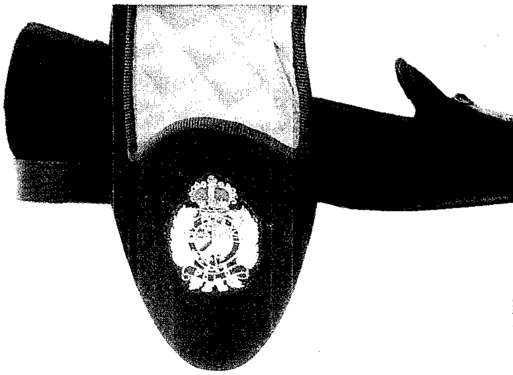
REGAL
THE TOTAL RUG RESOURCE

At Bed Bath & Beyond, you'll be showered with an incredible assortment of Regal bathroom rugs–all in the designer colors and original designs Regal has become famous for. You'll also find Petaloma by Regal, unmatched in softness and luxury. What's more, at Bed Bath & Beyond, you'll find top names like Regal in every one of our eleven departments for the home. An incredible 70,000 items. And all at or below sale prices every day. So if you're looking for the best names at the best prices, the best place to look is Bed Bath & Beyond.

BED BATH &
BEYOND
Everything on sale every day.

YOU'LL FIND EVERYTHING AT OR BELOW SALE PRICES EVERY DAY.
6TH AVENUE FROM 18TH TO 19TH STREETS.

Holiday Store Hours: Mon.thru Fri. 9:30-9; Sat. 9:30-8; Sun. 10-6. (212) 255-3550. Other stores in NY: Albany, Cedarhurst, Hartsdale, Huntington Sta., Lake Grove, Spring Valley. In NJ: Cherry Hill, Flemington, Lawrenceville, Paramus, Secaucus, Springfield. In CT: Danbury, Norwalk, Stamford.



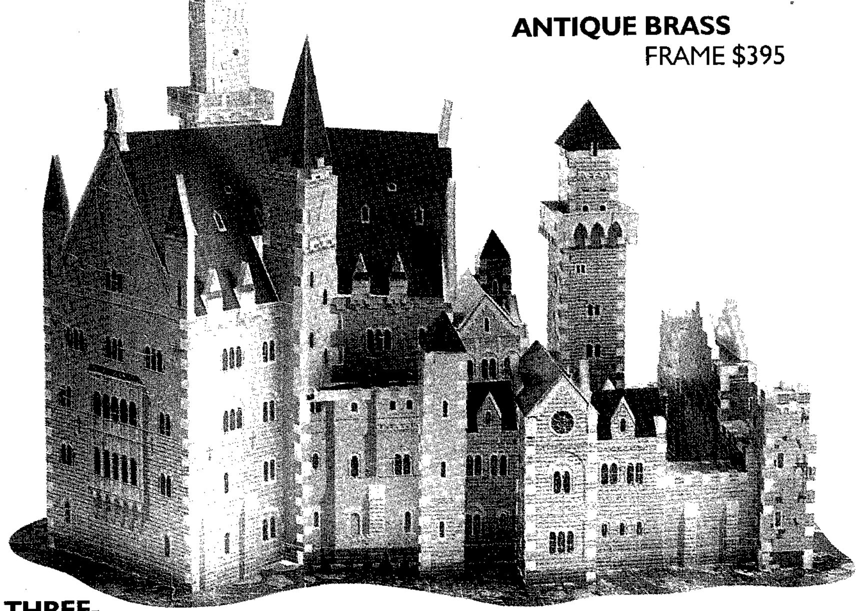
RALPH LAUREN
SLIPPERS $385

ANTIQUE BRASS
FRAME $395

Save the Children

SAVE THE CHILDREN
TIES 27.50

SPIRAL
CANDLE $18



THREE-DIMENSIONAL
PUZZLE $40

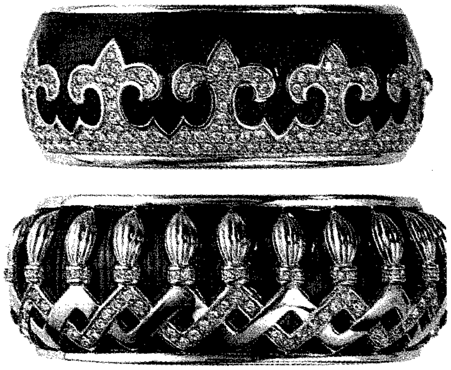
CHRISTMAS CARDS
BOX OF 10, $15

York, NY
10001

We've got the Gifts

DKNY METALLIC
SUEDE BAG $165

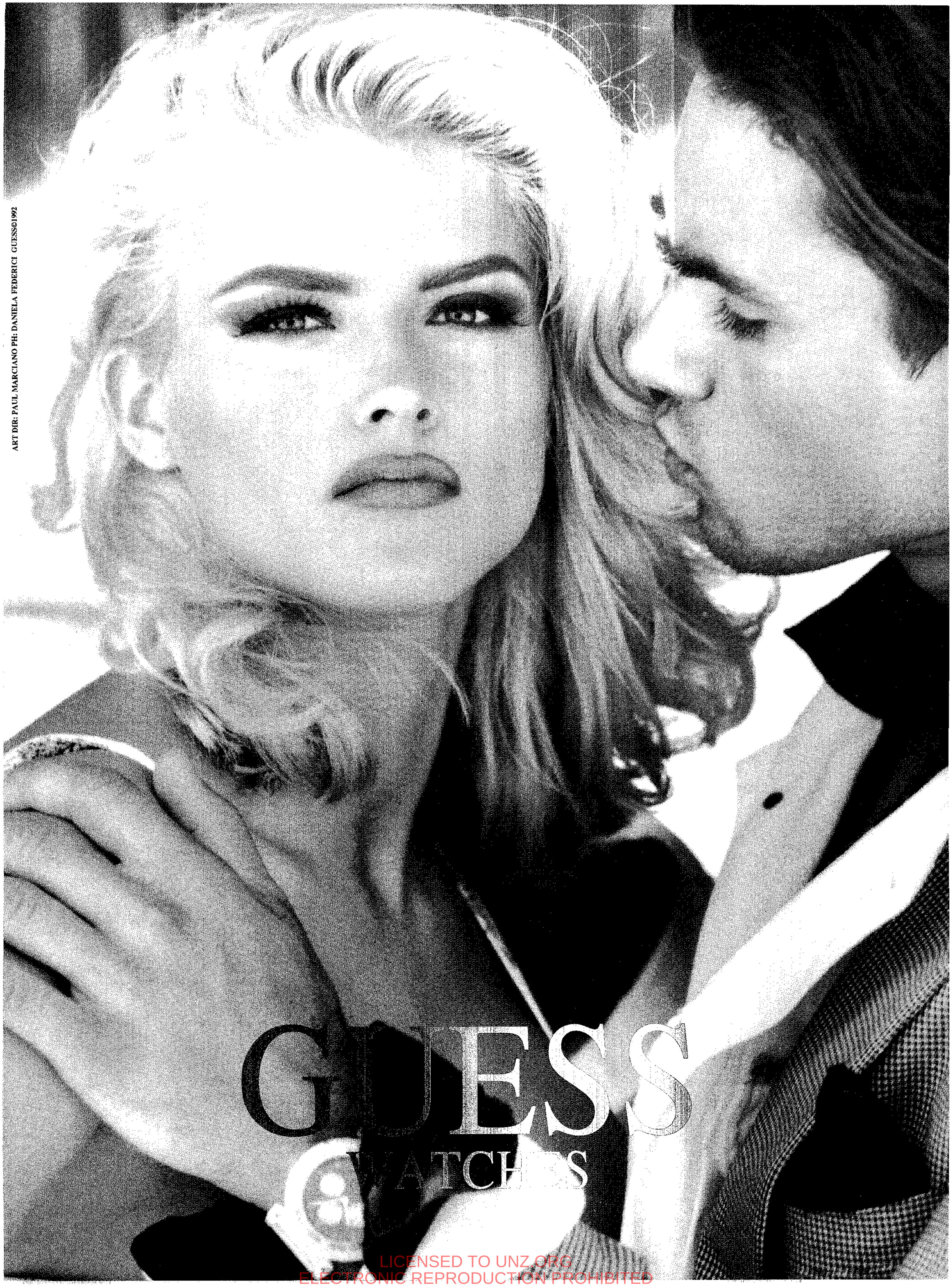
SWAROVSKI
BRACELETS $133 & $138



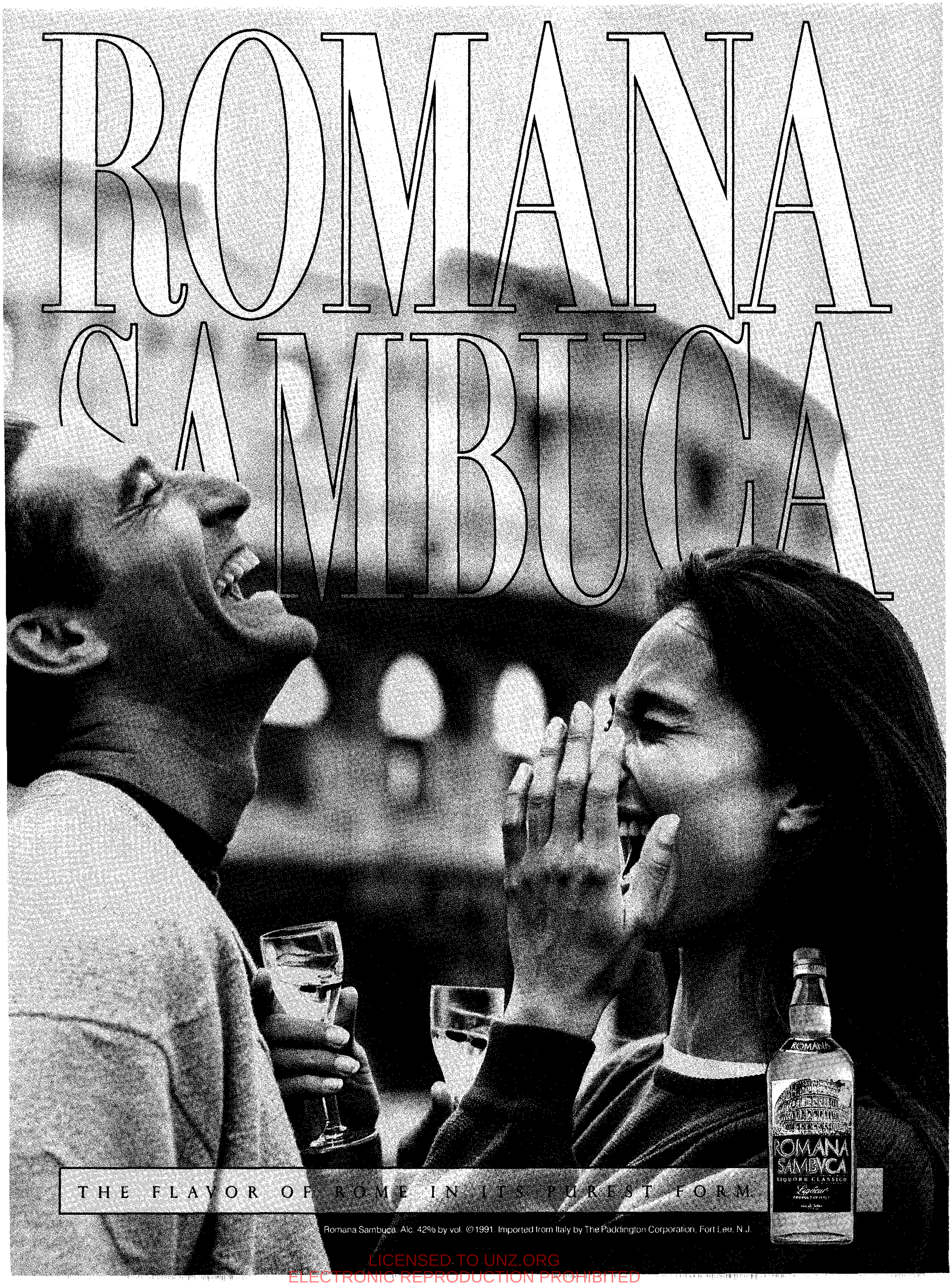
macy's

Gift collection at Herald Square. Call Macy's By Appointment for all the details: 212-560-4181.
Outside New York call 1-800-343-0121. Use your Macy's credit card, The American Express® Card, Visa® or MasterCard®.

GUESS®
U.S.A
WASHED
JEANS


GUESS
WATCHES

ART DIR: PAUL MARCIANO PH: DANIELA FEDERICI GUESS©1992


ROMANA SAMBUCA
THE FLAVOR OF ROME IN ITS PUREST FORM.
ROMANA
ROMANA SAMBVCA
LIQUORE CLASSICO
Liqueur
Romana Sambuca. Alc. 42% by vol. ©1991. Imported from Italy by The Paddington Corporation, Fort Lee, N.J.

CONTENTS

34 Finding the Best Bank For Your Dollar

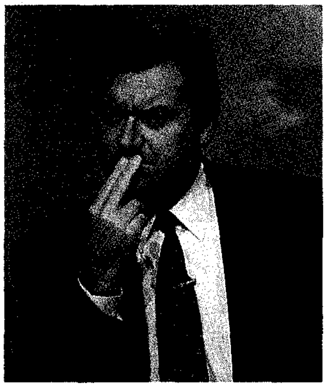
BY JEFF BLYSKAL

It can be an abusive, destructive relationship. But with a little counseling—and self-respect—you can learn to let go. *You can find a bank that cares.* Since 1983, account fees have risen—to preposterous new heights. So for you, Jeff Blyskal has waited in lines all over the city. He has tested ATMs; he's compounded interest. Who has the cheapest checking? The kindest tellers? It's all here. Plus, some tough talk on the fine print.

48 What Makes Russert Run?

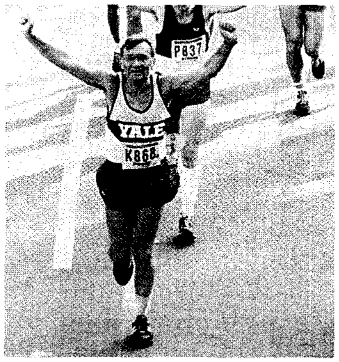
BY CHRIS SMITH

Our contestants: David Duke, the pope, Ross Perot, Bill Clinton. Each has braved Tim Russert, three on national TV. Match the name with Russert's greeting: (1) Nice to meet you. (2) What about America made you a Nazi? (3) Is there anything in your background that might doom your candidacy? (4) May I finish? Since '91, Russert has moderated *Meet the Press.* Finally, it's a hit: Russert has skipped past Sam Donaldson—and become Sunday's top inquisitor. From the grill.



54 A Fatal Error

BY LINDA WOLFE



A runner, he injured his foot. So he checked into the hospital for minor surgery. But Rick Sklar died on the operating table—the victim of a dreadful mishap. Sklar, a New York radio legend, stopped breathing. According to the New York State Department of Health, the anesthesia tube missed his trachea. He is one of at least three people this year who have died by accident at St. Luke's Roosevelt–Hospital Center. What's going on here?

DEPARTMENTS

18
THE CITY POLITIC
By John Taylor

David Dinkins and the rhetoric of grievance.

20
THE BOTTOM LINE
By Christopher Byron

A new BCCI book gives the big picture on the megascandal.

26
ON MADISON AVENUE
By Bernice Kanner

Buy, buy Bernice: Kanner personal-shops at Macy's.

62
THE INSATIABLE CRITIC
By Gael Greene

Today meets tomorrow in antipasti; room Two Two Two.

102
THE UNDERGROUND GOURMET
By Fran Schumer

Go north, find South up home at Emily's.

THE ARTS

64
MOVIES
By David Denby

Twists and trysts in *The Crying Game.*

66
TELEVISION
By John Leonard

From *Love Story* to love handles: Ryan O'Neal meets Hepburn.

68
THEATER
By John Simon

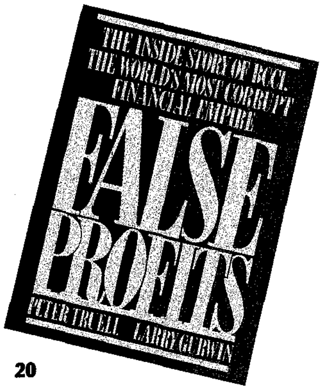
Someone Who'll Watch Over Me is dazzling.

91
MUSIC
By Peter G. Davis

Highland fling: The Met's *Lucia di Lammermoor* is a fiasco.

93
DANCE
By Tobi Tobias

Foreign affairs at New York City Ballet. American Ballroom Theater's wit and waft.


THE INSIDE STORY OF BCCI, THE WORLD'S MOST CORRUPT FINANCIAL EMPIRE
FALSE PROFITS
PETER TRUELL LARRY GURWIN

20

MISCELLANY

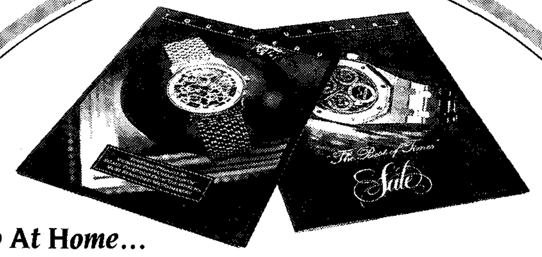
Letters 11
Intelligencer 15
Fast Track 28
Hot Line, *by Richard David Story* 32
Best Bets, *by Corky Pollan* 60
Sales & Bargains, *by Leonore Fleischer* 103
***Cue* Listings** 105
***New York* Competition,** *by Mary Ann Madden* 151
London *Times* Crossword 153
***Cue* Crossword,** *by Maura B. Jacobson* 153
Classified
  Town and Country Properties 142

Cover: Photograph by Tohru Nakamura.

Iron piggy bank courtesy of the Last Wound-Up.

DECEMBER 7, 1992—VOL. 25, NO. 48. The following are registered trademarks, and the use of these trademarks is strictly prohibited: Best Bets, Best Bids, Between the Lines, The Bottom Line, Brief Lives, The City Politic, Cityscape, Cityside, Cue, Cue New York, In and Around Town, Intelligencer, Legal Aid, The National Interest, New York, New York Intelligencer, New York Journal, The Passionate Shopper, The Sporting Life, The Underground Gourmet, and The Urban Strategist. *New York* (ISSN #0028-7369) is published weekly (except for combined issues the last week of June and the first week of July and the last two weeks of December) by K-III Magazine Corporation, 755 Second Avenue, New York, New York 10017-5998. **Copyright © 1992 by K-III Magazine Corporation. All rights reserved.** Reproduction without permission is strictly prohibited. Officers of K-III Magazine Corporation: William F. Reilly, Chairman; Charles G. McCurdy, Vice-Chairman; Beverly C. Chell, Vice-Chairman. Second-class postage paid at New York, New York, and additional mailing offices. Editorial and business offices: 212- 880-0700. **POSTMASTER:** Send address changes to *New York,* Box 54661, Boulder, Colorado 80322-4661. Subscription rates in the U.S. and possessions: 50 issues, $39.98. **For subscription assistance, write Joseph Oliver, New York Magazine, Subscription Department, Box 54661, Boulder, Colorado 80322-4661. Or call (800) 678-0900 or (212) 447-4749.**

Photographs: top left, Tohru Nakamura; center left, David Burnett/Contact Press Images; center top, Peter Freed.



Shop At Home...

Call for your complimentary catalogues featuring all the latest styles (many not available anywhere else), the famous names you know, in all the price ranges you want most, plus details about Tourneau's new 24-month interest-free Club Plan. **1-800-221-0450**

ROLEX
ROLEX
OYSTER PERPETUAL
DATEJUST
28

OYSTER PERPETUAL
Hers, 18K gold, diamond bezel, and diamond dial with President bracelet, $15,500.

His, 18K gold date-just with Jubilee bracelet, $13,150.

Also available in stainless steel and 18K gold, $4,500.

Watches enlarged to show detail.

TOURNEAU CORNER®
NEW YORK • PALM BEACH
BAL HARBOUR • GENEVA

NEW YORK ☐ **M**ADISON AVENUE & 52ND ST. ☐ **M**ADISON AVE. & 59TH ST. ☐ **S**EVENTH AVE & 34TH ST.
FLORIDA ☐ **P**ALM BEACH, WORTH AVE. ☐ **B**AL HARBOUR, BAL HARBOUR SHOPS
CORPORATE GIFT DIVISION 1-800-424-3113 **S**HOP AT HOME: **(212)758-6234 / 1-800-348-3332**

NEW YORK

Editor and President
Edward Kosner

Managing Editor
Peter Herbst

Design Director
Robert Best

Assistant Managing Editors
Tony Fuller, Deborah Harkins
Photography Director
Jordan Schaps
Senior Editors
Bernice Kanner, Quita McMath, Tom Prince
Joyce Rubin (Copy), Richard David Story
Contributing Editors
Martha Baker, Julie Baumgold, Alexis Bespaloff
Marilyn Bethany, Peter Blauner, David Blum
Christopher Byron, Barbara Costikyan, Michael Daly
Peter G. Davis, Andrew Decker, David Denby, Edwin Diamond
Gael Greene, Michael Gross, Pete Hamill, Peter Hellman
Phoebe Hoban, Maura B. Jacobson, Jeanie Kasindorf
Rhoda Koenig, Kay Larson, John Leonard
Mary Ann Madden, Patricia Morrisroe
Nicholas Pileggi, Corky Pollan, Eric Pooley
Tony Schwartz, John Simon, Dinitia Smith, Michael Stone
Janice Hopkins Tanne, John Taylor, Tobi Tobias
Jeannette Walls, Lally Weymouth, Carter Wiseman, Linda Wolfe
Around Town Editor: **Ruth Gilbert**
Sales & Bargains Editor: **Leonore Fleischer**
Associate Editors: **Gillian Duffy, Bob Ickes, Melissa Morgan**
Edith Newhall, Robin Raisfeld, Christopher Smith
Assistant Editors: **Elizabeth Allen, Stephen Dubner**
Phoebe Eaton, Claire Perrault, Anna V. Walker
Assistant to the Editor: **Fran Kessler**
Editorial Assistants
Joanne Chen, Eileen Clarke, Jan Gelman
Kate O'Hara, Robert Patronite
Whitney Scott, Norman Vanamee, Alex Williams

Art Director
Syndi C. Becker
Art Production Manager: **Eugene Tooman**
Associate Art Directors: **Kathryn Del Vecchio, Flamur Tonuzi**
Assistant Art Production Manager: **Barbaralynn Altorfer**
Art Department Manager: **Leah Weston**
Art Staff: **Steven Davis**

Picture Editor
Susan Vermazen
Associate Picture Editor: **Margery Goldberg**
Picture Assistant: **Suzanne Cheruk**

Operations Director
David White
Assistant Operations Director: **Matthew McCann Fenton**
Operations Assistant: **Martha E. Bula Torres**

Publisher
Richard Kinsler

Advertising Director
Beth Fuchs Brenner
Business Director: **Betsy Cronen**
Advertising Manager: **Alan Katz**
Director, Special Sections and International Travel: **Jacqueline Johnson**
Beverage Advertising Manager: **Judith R. Fields**
Sales Representatives
Denise Fierro, Laura Henschel, Mitchell Kreuch, Mary K. McCarty
Alison Pollard, Tina Gitlin Price, Jill Seelig, Sarah Vaden, Hilary Van Kleeck
Staff: **Karen Botte, Amanda Brokaw, Lillian Ciulla, Lisa Cohen**
Patricia Considine, Sasha Mayoras, Melinda Stege, Nina Tiger
Advertising Coordinators: **Eleanor Huang, Sharon Y. Quinn**
Chicago Manager: **Jerry Brennan, 312-616-1895**
Detroit Manager: **Liz Holowaty, 313-353-2537**
California: **SD Media, 310-551-1067**
Atlanta and Florida: **Quenzer Stites, 404-491-1419**
Texas: **Tierney & Company, Inc., 214-960-2883**
France: **Marilyn Winters** Canada: **Chris Brown**
Italy: **Carla Villa** Mexico: **Towmar** Hong Kong: **Pamela Choy**

Marketing Director
Beverly Hood Allen
Promotion Art Director: **Laurie Berger**
Director, Special Advertising Sections: **Allan Horing**
Promotion Manager: **Gerry Napoli**
Merchandising Manager: **Patty Nasey**
Associate Merchandising Manager: **Kimberly Styler**
Special Projects Manager: **John Kempa**
Senior Designer: **Brenda Lee**
Promotion Coordinator: **Amy Asch**

Research Director
Eileen Ronan
Senior Research Analyst: **Karen Norberg**
Research Assistant: **LuAnn O'Rourke**

Production Director
David Byars
Production Manager: **Carl E. Ward Jr.**
Associate Production Manager: **Ann Kennedy**
Staff: **Walston C. Bobb-Semple Jr., Frances Carver**

Group Classified Director
Martha Sturgeon
Department Manager: **Teresa Taylor**
Sales and Marketing Manager: **John Miceli**
Production Manager: **Manuel Gomes**
Sales Representatives: **Iris Agar, Mark Bristow, Kendra Callahan**
Michelle Miller, Christina Post, Wendy Pusey, Denise Sisto
Staff: **Theresa Bunce, Denise Fowler, Greta Turken, Gaye Whyte**

Circulation Director: **Craig Reynolds**
Associate Circulation Director, Marketing: **Amy V. Lem**
Associate Circulation Director, Planning: **Charles Lung**
Managers: **Iris S. Blumenthal, John L. Brown, Barbara E. Wilck**
Special Projects: **Melissa A. Grossman**

Controller: **Mark Schulman**
Assistant Controller: **Carmine Tiero**
Accountants: **Patricia Hsu, Sandra Rabeno, Jeffrey Wallace, CPA**
A.P. Supervisor: **Antoinette Brody**
Collections Manager: **Patricia Adiletta**
Financial Services Coordinator: **Deborah L. Toney**
Staff: **Barbara Broughman, Blanca Coronado**
Lori Dictrow, Patricia Smith

Office Services Manager: **Mary Ann McCarthy**
Benefits Coordinator: **Mary O'Connor**
Information Services Manager: **Valerie Taylor**
Staff: **Paul Abrams, Venus Brown, Priscilla Hood**
John Mabra, Rodney Madden, Joseph Markfelder
George Pogue, Erik Rodriguez, Virginia Spraggins, Sarah Wigfall

K-III Magazines
Chairman: **William F. Reilly** President: **Harry A. McQuillen** Vice-Chairman: **Charles G. McCurdy** Vice-Chairman: **Beverly C. Chell** Executive Vice-President: **Richard R. Hawkes** Vice-President, Finance: **Christina B. Wagner** Vice-President and Controller: **Linda C. Jenkins** Vice-President: **Curtis A. Thompson** Vice-President: **Douglas P. Miscoll** Vice-President, Circulation: **Brian T. Beckwith** Vice-President, Manufacturing: **Edward J. Egan** Vice-President, Group Sales: **Nan L. Elmore** Vice-President, Information Systems: **Barry Mechanic** Director, Corporate Research: **Kenneth Meltsner**

LETTERS

Suffer the Little Children

THE RESIDUE OF TODAY'S CHILD SEXUAL abuse will be seen in tomorrow's hospital emergency rooms, in juvenile and adult courts, state prisons, psychiatric hospitals, and a whole future generation of sexually abused children. I should know, as I was once the victim of repeated sexual abuse and am now serving time in a state prison. After crying out for help and receiving none at the tender age of 15, I took matters into my own hands and murdered the person who was sexually abusing me. Much—if not all—of what I read in "Close Encounters" [by Melinda Blau, November 16] was accurate. So accurate that tears burst forth from my very soul as I was reminded about how no one listened to me and how, as a result, two lives were destroyed: that of the deceased and my own. The unwillingness to get involved and the refusal to believe only make matters worse.

Christopher J. Rodriguez
Green Haven Correctional Facility
Stormville, N.Y.

WHAT BETTER WAY FOR ANYONE TO REALIZE the horror that sexually abused children feel than to look at the strong painting by Max Ginsburg that accompanied Melinda Blau's article? The look on the child's face and the way she curls up as the dark shadow looms closer—I gazed at it and cried.

Marie DeNavarro
Queens

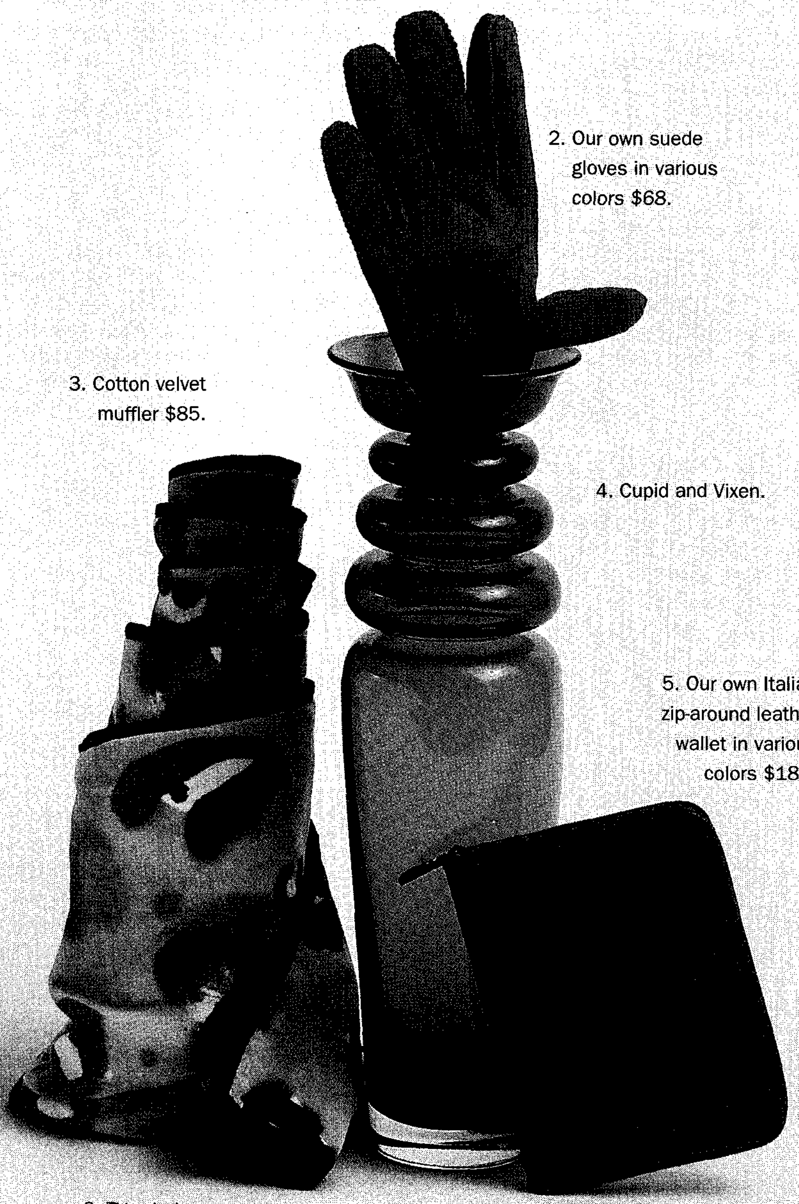
Rich Man, Boor Man?

BASED ON THE FACT THAT I WORK FOR Donald Trump as his secretary—and therefore know him well—I think he treats women with great respect, contrary to what Julie Baumgold implied in her article "Fighting Back" [November 9]. No man that I have seen has given women a greater opportunity in business. The real-estate, construction, and gaming industries are awash in successful women who got their big break from Donald Trump. Likewise, women adore him. I do not believe any man in America gets more calls from women wanting to see him, meet him, or go out with him. The most beautiful women, the most successful women—all women love Donald Trump.

Carolin Gallego
Manhattan

DOES IT EVER OCCUR TO DONALD TRUMP that no woman in her right mind would

Letters for this department should be addressed to Letters to the Editor, New York Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.



Some of Our Favorite Things:

1. Faxes to Santa.
2. Our own suede gloves in various colors $68.
3. Cotton velvet muffler $85.
4. Cupid and Vixen.
5. Our own Italian zip-around leather wallet in various colors $180.
6. TV yule logs.
7. Sculptural vase in handblown glass, four colors $155.

BARNEYS
NEW YORK

SEVENTH AVENUE AND SEVENTEENTH STREET
TO ORDER CALL: 1 800 999 2165

spend any time at all with him if he didn't have all that money?

Lois Fisher-Corcoran
Chicago, Ill.

I AM A WOMAN FORTUNATE ENOUGH TO know Donald Trump on a professional and personal level. He enjoys women and would never denigrate what he appreciates. There are times when women dislike men. There are times when men dislike women. That's the way it all began—with Adam and Eve, the snake and the apple. It's human nature.

Nanci Gabay
Miami, Fla.

DONALD TRUMP MAY WELL BE "THE GREATest," "the toughest," etc., as he says. But he should add yet another superlative to his self-definition: He is also, without doubt, the biggest bore in the United States today.

Anne Jordan Crouse
Mansfield Center, Conn.

ENOUGH IS ENOUGH. LET DONALD TRUMP buy an ad if he needs attention. Let him pay for every additional line of publicity he craves. And as long as you're showing him scrambling "off the canvas," couldn't you at least have shown him crawling and looking for his mouthpiece?

Marc Wallace
Manhattan

No Excuses

PETER HELLMAN WAS GIVEN THE OPPORTUnity to explore the complexities of the relationship between the 34th Precinct and the Dominican community of Washington Heights—a relationship that has been marked by suspicion and hostility on both sides ["The Cop and the Riot," November 2]. Instead, he chose to act as an apologist for the precinct and for Michael O'Keefe, often skewing the facts and offering incomplete data. For instance, the 34th Precinct has the dubious honor of consistently being one of the nine precincts in the city with the most complaints filed against its officers. Without mentioning this statistic, he offers as an excuse the tendency of "canny" drug dealers to file complaints. He goes on to dismiss the relevance of the racial composition of the "Local Motion boys"—which is mostly white, male, and non-Latino without regard to the efforts currently being made by Commissioner Raymond Kelly to diversify the Police Department's personnel. Further, Hellman implies the Washington Heights riots were caused by the incendiary claims made by Juana Rodriguez Madera and Anna Rodriguez without placing the claims in the context of the long and contentious relationship between the Dominican community and the department, which has been aggravated by the "aggressive" tactics of the precinct. But the height of this dishonest reporting came when Hellman allowed Officer O'Keefe to spout on about how "in the current climate a cop is more worried about getting in trouble than getting killed." The "current climate" O'Keefe refers to, of course, is the battle over the inclusion of civilians on the Civilian Complaint Review Board. Hellman neither refers to this battle nor attempts to provide balance to O'Keefe's statements.

Sandra Del Valle
Associate counsel
Puerto Rican Legal Defense
and Education Fund
Manhattan

Shtick Figure

THANKS FOR FINALLY GIVING US THE SCOOP on the hilarious Joy Behar ["Joy Shtick," by Dinitia Smith, November 9]. Even in the Pittsburgh outback (when the elements are cooperating), Behar's wit and wisdom come through loud and clear. In the wee weekend hours, when WABC broadcasts replays of her daytime show, I have relinquished many a good night's sleep because I simply can't turn her off.

Patricia P. Jennings
Pittsburgh, Pa.

WHY DID YOU WASTE SIX PAGES ON THE CAreer of Joy Behar? You could have summed her up in one word—*vulgar.*

John P. Crean
Timonium, Md.

For Whom the Decibels Toll

IN PATRICK COOKE'S ARTICLE "NOISES OUT" [November 2], he had the nerve to write that in Bensonhurst, "Carmine Santa Maria . . . was trying to salvage a few of the marbles he's been losing for the past fifteen years." I consider this a total affront to my reputation as a successful anti-noise activist. My group, the Big Screechers, is a highly successful anti-noise citizen group. My battles have been acknowledged by Governor Hugh Carey, Governor Mario Cuomo, and Mayor Ed Koch, as well as the New York City Transit Authority, which was forced to implement noise-abatement techniques on the system because of my work. Had Patrick Cooke taken the time to learn the fundamentals, he wouldn't have frivolously deemed the level of noise in my apartment comparable to noise at a Guns N' Roses concert. If a noise reading at a concert is 130 decibels, it is *twice* as loud as a reading of 120 decibels. Also, Marlene McCampbell's article "Help!: How to Save the Ears" [November 2] failed to mention the most effective way of reducing noise in the home from outside—thermal windows.

Carmine C. Santa Maria
Brooklyn

MY *New York* MAGAZINE SUBSCRIPTION MAY still follow me to my new home in California, but at last I am free of New York City's dreaded din. One night, on the brink of sleep in my East 87th Street studio, I groggily noticed that my inhaling didn't match the rhythm I was hearing. It was then that my sleeping neighbor and I truly became familiar with the term "paper thin."

Katherine McCaw
Foster City, Calif.

WHAT ABOUT THE ELECTRONIC SOUNDS from street fairs, which effectively blow you out of the only retreat you have—your narrow slit of a home, which has already been bitten into by neighbors, roaches, and all-night car alarms?

Name withheld
Manhattan

I WAS GLAD TO SEE THAT I AM NOT THE ONLY one in the city with obnoxious neighbors. As I write this letter, the people below me have the bass on their stereo turned up so loud that my floor is vibrating, and the person who lives above me is having what sounds like his nightly bowling tournament. He wears lead shoes, moves heavy furniture at all hours, and drops so many things onto the floor I seriously wonder if he has a neuromuscular disorder.

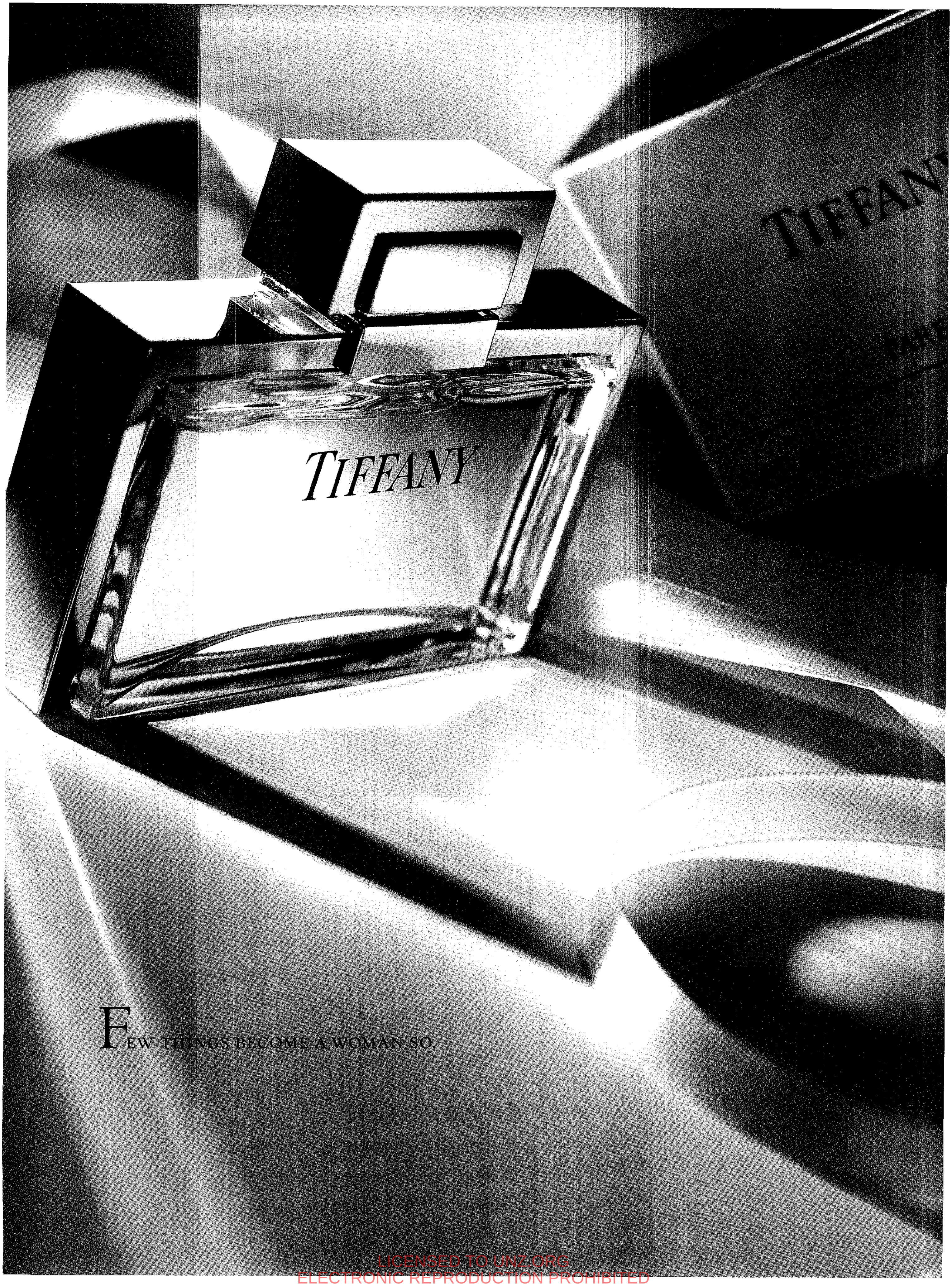
Name withheld
Manhattan

AS A VETERAN OF THE NEW YORK CITY NOISE Wars, Queens battalion, I've found the worst offenders to be PWCs, People With Children. Let me amend that, People With Children who make no effort to curtail their children's behavior in an apartment environment. My brothers and I grew up in a Bronx flat, and we were taught by our parents not to "run in the house." Now, while apartment dwellers cannot expect the "sylvan silence of a mountain lodge," apartment dwellers with children should not encourage them to think they are being raised on a farm. Here's an idea. Why not require landlords to reserve first-floor apartments for families with children?

Amy Sanders
Queens

I RECENTLY TRADED MY QUIET WEST VILlage apartment—where the most egregious noise was an occasional cat fight outside—for married life in what I thought was an equally peaceful Long Island suburb. But not a day passes without my hearing, as Patrick Cooke so aptly writes, "squealing automobile brakes . . . titanic radios . . . and atomic stereo systems." And I mean car stereos with the bass turned up so loud I can hear them a half-mile away, through closed windows. The irony is that when I tell people I used to live in the city, the inevitable comment is how much quieter I must find it here.

Robin Bernstein Shnitkin
Plainview, N.Y.


TIFFANY
TIFFANY
PARI
FEW THINGS BECOME A WOMAN SO.

"Steam Dance, New York 1992" by Dewey Nicks.

CON EDISON CO.

Leather Boot   Men's $115   Women's $95

GAPSHOES

Your style. Our soles.

A new store with a new

shoe collection. For

men and women. Open.

66TH & 3RD AVENUE.

GAP
SHOES

© GAP 1992

INTELLIGENCER

BY JEANNETTE WALLS

SOME BROTHERLY WORDS...A BOOK DIVIDED...OUTFOXED...TALK OF THE GOWN

ROGER'S VERSION

Roger Clinton is preparing to tell all.

President-elect Bill Clinton's younger half-brother, whose past has included a jail term on a drug conviction, is talking about writing a book on his family and his life, says a literary agent.

"He has an incredible story," says Al Lowman, of Authors and Artists Group, who recently met with Clinton and writer Jim Ladd twice in Los Angeles to discuss the book, tentatively titled *Growing Up With Big Brother.*

"It's about the unconditional love that a mother gave her two sons and how it transcended an abusive stepfather, alcoholism, prison terms, and politics. Roger has an incredible sweetness, like his brother. . . . I asked him what his purpose is in writing the book, and it's not money. He's been interested in writing ever since the fifth grade." When asked if Bill Clinton had okayed the book, Lowman said, "I don't want to get into the details of that, but Roger indicated that Bill would be supportive."

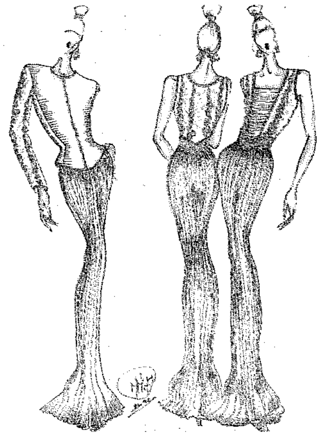
Roger Clinton couldn't be reached for comment.

ROGER CLINTON

MARY TO HILLARY: THINK IVORY

Hillary Clinton will wear ivory to the Inaugural Ball if Mary McFadden has her way. The designer—who's known for her pleating and intense colors—may add the First Lady–elect to the list of famous women she has outfitted, which includes Lady Bird Johnson and Barbara Walters.

Says McFadden, "I sent Ms. Clinton a book of our clothes, and she wrote back that she was happy to receive the catalogue and that the clothes were very beautiful. I'm sending her sketches of an inauguration dress. It's long, southern, and romantic, and I've chosen ivory. I think it will be 'Marii pleating' with embroidery." At one point, McFadden said she was considering pale yellow "to go with [Clinton's] hair." The designer adds that she will also send sketches to Tipper Gore, whom she would like to see in peach, lime green, ivory, or black. "I know [other designers are] responding to the recession," says McFadden. "But I think that in times of a recession you should wear your best clothes."



MCFADDEN'S SKETCHES

FOX HOT OVER NBC TALK

Lucie Salhany, the chairwoman of Fox Inc.'s television production-and-distribution arm, caused a flap with a deal between Fox and NBC, according to a source. The insider says Salhany helped develop a talk show for Fox's Twentieth Television starring Bertice Berry—who has been called the next Oprah Winfrey. Salhany agreed to let NBC have the show exclusively, says the source. But when Fox affiliates found out, they were irate that Salhany hadn't offered the program to her own network. The controversy sabotaged the deal, and now the show is being syndicated.

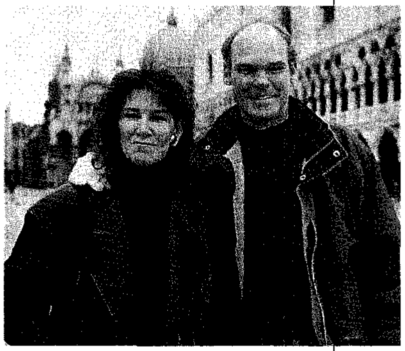
A Fox spokeswoman says Twentieth did receive an offer from NBC, but she denies the rest of the story, saying, "the upside potential [for Twentieth] to syndicate the show was stronger."

CARVILLE AND MATALIN: A ONE-BOOK DEAL

Clinton strategist James Carville and Bush adviser Mary Matalin are shopping around a book on the campaign. The couple, who are romantically involved even though they were on different sides of a tough and often nasty presidential race, have hired Washington lawyer Robert B. Barnett to represent them in their literary venture.

"They plan to write about things ranging from the nuts and bolts of how a campaign works to issues like dealing with the press, and sexism in politics," says a source. "They will also have a part in which they'll describe an event and show how differently each camp reacted to it." The source says that the book is still untitled and that Carville and Matalin haven't decided if they'll hire a ghostwriter.

"This will not be a kiss-and-tell," says Barnett. "In fact, it will be the first Washington kiss-and-*not*-tell book."



MATALIN AND CARVILLE POST-ELECTION

KRIM VS. BALDWIN: A KICK IN THE ASPEN

AMFAR's boycott of Colorado over its recent anti-gay legislation has gotten an icy response from Aspen residents. Chairwoman Mathilde Krim says the American Foundation for AIDS Research is pulling out of the AIDS fund-raiser "24 Hours of Aspen" to show support for the gay community. But Harley Baldwin, who owns the Caribou Club in Aspen and has been involved in New York's restaurant scene, sent Krim an

---

ASSOCIATE: JAN GELMAN

Photographs: center, Judie Burstein/Photoreporters; bottom, Gorup de Besanez/Sipa.

THE LAST RESORT...THE FINAL CHAPTER...OF ARMS AND THE SON...WHERE'S BRYAN?

MATHILDE KRIM

FROM *BROOKLYN BRIDGE*

CHEEVER AND HINCKLE

angry letter, saying, "Does one blame the Jews in the Warsaw ghetto for the Nazis? We know AMFAR needs this money badly. Is your organization more interested in political correctness or finding a cure?"

Baldwin, who often donates money to AMFAR, is threatening to find another AIDS charity.

Says Mervyn Silverman, AMFAR's president, "It's a lose-lose situation in the short term, but in long term it's economics that makes people put their bigotry on the back burner. If Aspen says, 'We can't survive if people don't come here,' then Colorado will have to reevaluate the amendment. . . . We're going to work like hell to make that $200,000 to offset what we're not getting in from Aspen."

SING OUT, KHASHOGGI

Mohammed Khashoggi, the son of arms dealer Adnan Khashoggi, is looking to make a splash on the nightclub circuit.

The younger Khashoggi, who friends say is in his late 20s, recently made his New York debut at Danny's Skylight Room, on West 46th Street. He sang a number of nightclub standards, including "Lulu's Back in Town," and a medley of Cole Porter hits.

"He was really quite good—sort of Tony Bennett–style," says a staffer at Danny's, who adds that the club is looking to book him early next year. "He was very smooth and confident."

But a patron who asked to remain anonymous had a less enthusiastic review: "He gets an A-plus for chutzpa, but basically, he sounded like a mid-Eastern karaoke."

SCHUMER'S *BRIDGE* WORK

Charles Schumer is going up against CBS. The U.S. congressman, who represents parts of Brooklyn, is holding a meeting this week at the Brooklyn Heights Promenade to protest the network's recent decision to shelve *Brooklyn Bridge*. Danny Gerard, who stars in the critically acclaimed series, has indicated he might attend, says John Wolf, the congressman's spokesman.

"Schumer represesents a lot of older people who grew up in Brooklyn and remember growing up there in the 1950s," says the spokesman for Schumer. "They're very upset about CBS's canceling one of the few quality shows, and Schumer's going to address their concerns and advise them on how they can protest CBS's decision."

NEWS AND NOTES FROM ALL OVER

PUBLISH, THEN PERISH: Little, Brown's Ray Roberts is leaving, and a source says he may be headed for Viking. Insiders are wondering whether Roberts will take writers like Thomas Pynchon (*Gravity's Rainbow*) and John Fowles (*The French Lieutenant's Woman*) with him. A Little, Brown spokeswoman says Fowles is under contract.

MEISEL'S POST-CHRISTY FIND: Is Steven Meisel trying to create a new Christy Turlington? The photographer, who is famous for his images of Madonna and Linda Evangelista, had a falling-out with Turlington, his longtime muse. Now fashion-world insiders are commenting on how much his pictures of hot young model Lucie de la Falaise look like Turlington. "Meisel has made Lucie in Christy's image," says one. "With Steven, it's always been out with one and in with another."

WAITING FOR BRYAN: Bryan Miller gave some people indigestion at Bergdorf Goodman Men's store recently. The New York *Times* restaurant critic was scheduled to speak to an audience of the upscale retailer's customers—but after the crowd waited more than an hour and a half, an embarrassed representative told them it looked like Miller would be a no-show. "[The representative] was really very nice about it," says a customer who had waited to hear Miller. "He said, 'Mr. Miller appears to be late, but I can tell you about my Chinese takeout.' " Miller says it was a mix-up and that he forgot about the talk, which has been rescheduled for December 17. The *Times* called or wrote each of the guests to apologize, and may send them a gift, which a spokeswoman says hasn't been decided upon yet.

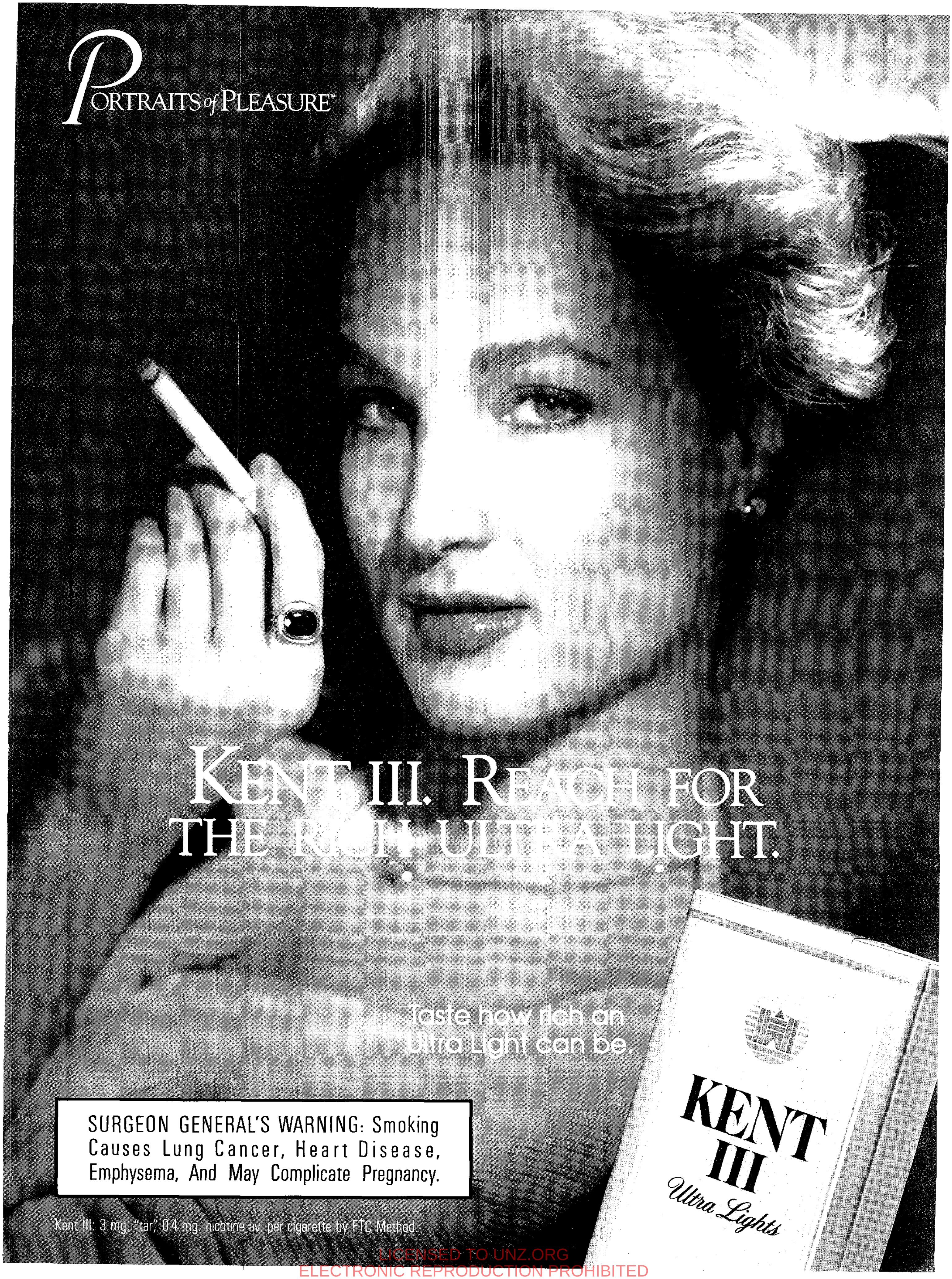
JOINT CUSTODY FOR HINCKLE AND CHEEVER?

A literary couple's marriage may be on the rocks—and publishing insiders are wondering what's to become of their joint book.

Susan Cheever, the daughter of John Cheever, and her husband, Warren Hinckle, have been working on *His Brother's Keeper: Love and Fratricide in the Sex Empire of Jim and Artie Mitchell*. The book, a nonfiction account of the two brothers from San Francisco who built a multi-million-dollar pornography empire, was scheduled to be released by Random House in March, but the editor, Joe Fox, says it's been delayed indefinitely.

Neither Cheever nor Hinckle could be reached. Fox says the postponement isn't because of their differences but because the book hasn't been finished.

Photographs: top, Robin Platzer/Twin Images; center, © CBS; bottom, Jerry Bauer.

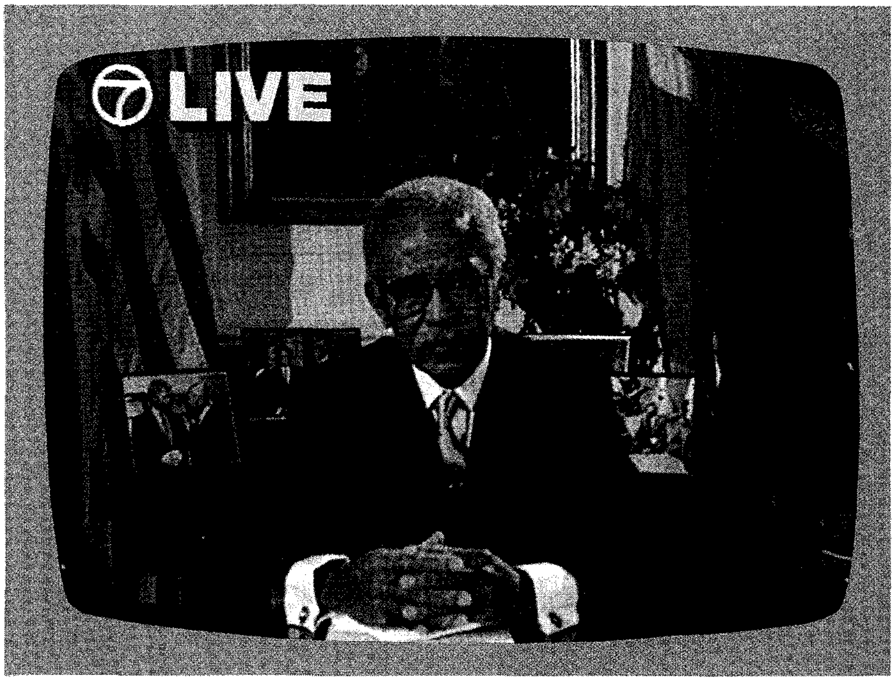

PORTRAITS of PLEASURE™
KENT III. REACH FOR THE RICH ULTRA LIGHT.
Taste how rich an Ultra Light can be.
KENT
III
Ultra Lights

SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.

Kent III: 3 mg. "tar," 0.4 mg. nicotine av. per cigarette by FTC Method.

The City Politic/John Taylor

THE POLITICS OF GRIEVANCE



FLACCID CONCLUSION: *The mayor giving his speech on Crown Heights last week.*

DINKINS, THE BLACKS, AND THE JEWS

THE MAYOR'S AIDES HAD BILLED HIS SPEECH last week as the most important of his administration—and it might have been, it could have been, it arguably even should have been. But the mayor chose to make his address from the safe confines of City Hall, rather than, say, venturing to some dramatic venue like Crown Heights. He chose to deliver it at noon, when most of the people in the city were working. And he kept it to a mere ten minutes, which allowed him time to do little more than defend his behavior during the Crown Heights upheaval and utter a few platitudes about racial harmony.

It was a particularly flaccid conclusion to what seemed a turning point in the Dinkins administration: the month in which the mayor became inextricably entangled in the politics of grievance. This development, originating in the mayor's refusal to condemn the jury's decision to acquit Lemrick Nelson Jr. in the murder of Yankel Rosenbaum, had a certain inevitable quality, given the inconsistency that has characterized his approach to race relations.

Campaigning in 1989 against Ed Koch, Dinkins argued that "the tone . . . of the city does get set at City Hall." His very presence in City Hall, as the embodiment of racial harmony, would, he believed, alleviate racial tension. It was almost as if Dinkins saw himself, like the queen of England, as the physical manifestation of a political concept: the living symbol of New York as a "gorgeous mosaic."

But that self-conception occasionally contradicts a central tenet of the mayor's political philosophy. Dinkins subscribes to the theory that it is necessary to accommodate black rage. Such accommodation has been seen as tactically prudent. The best way to contain riots such as the ones in Crown Heights and Washington Heights is to identify with the mob's grievances and allow it to ventilate its rage, to blow off some steam. Forcefully suppressing a riot will only exacerbate the anger that provoked it.

Furthermore, those underlying grievances—even if expressed in a misguided fashion by burning or looting—are thought to be legitimized by the history of white oppression, police brutality, and the persistence of racism. Allowances have to be made. Besides, the black community represents the core of Dinkins's political support, and if he antagonizes it, or even just appears to be an insufficiently enthusiastic advocate, he threatens his base.

These limitations account for Dinkins's moments of greatest weakness, the ones that seem to undermine his idea of himself as a symbol of racial tolerance. The first of these was his failure to condemn the black boycott of a Korean grocery store in Brooklyn. The second was his instinctive decision to side with the family of Kiko Garcia (who later turned out to be a drug dealer) in the police shoot-out that touched off the Washington Heights riots and so soured his relations with the cops. Now—and most seriously, given the cumulative impact of these things—has come his reluctance to appear too accommodating to the Jews upset by the city's failure to bring Yankel Rosenbaum's killers to justice.

The cries about a "double standard" that his critics claim informs the mayor's approach to the Rosenbaum case have less to do with any specific actions that Dinkins has taken than with the fact that he has refused—stubbornly, persistently—to recognize the symbolic logic the case has, not just for Hasidic Jews, and not just for Jews generally, but for many middle-class whites. It contains, for them, the same frightening emotional truth that the Rodney King case had for blacks. And since the evidence against Lemrick Nelson—the bloody knife, the confession, the brink-of-death identification by Yankel Rosenbaum—was believed to be just as irrefutable in its own way as the Rodney King videotape, his acquittal should have produced the same outrage from David Dinkins as did the acquittal in the King case.

The explanation by some of the jurors last week of why they had acquitted Nelson only clarified the symbolic aspect of the case and added yet another parallel to the King case. After all, jurors in Simi Valley had also come forward to explain that they had acquitted four police officers accused of beating King because the prosecution's case wasn't sufficiently compelling. The jurors from Simi Valley were greeted not just with skepticism but with actual derision. The reasons for their decision were never rationally discussed, except in a lone and courageous article in *American Lawyer,* because the riot started within hours of the verdict and the symbolic import of the case immediately overwhelmed the facts brought out at trial.

Dinkins's word of choice on so many of these occasions is *shock.* When the four policemen were acquitted of beating Rodney King, he said he was "surprised, indeed shocked." When the three students from St. John's University were acquitted of the charge that they had assaulted a black woman, he said, "I am shocked and dismayed by the jury's not-guilty verdict." But Dinkins was not "shocked" by the Lemrick Nelson verdict. Indeed, he endorsed it, saying, "I have no doubt that in this case the criminal-justice system has operated fairly and openly.”

While Yankel Rosenbaum was seen as a white Rodney King, he was not—as was the victim in the Central Park rape case, which had a similar symbolic import—an affluent Waspy investment banker, a member of the city's amorphous privileged class. He was a Hasidic Jew, who belonged to an ethnic group with a sense of identity and a history of persecution equal to that of blacks. Their thirst for vengeance and justice thwarted by Lemrick Nelson's jurors, some of whom partied with the defendant after acquitting him even though he had been a part of the mob that killed Rosenbaum, the Hasidic Jews, in an act of mass transference, channeled their rage toward Dinkins himself.

The mayor became a surrogate for Lemrick Nelson, his failings during and after the Crown Heights riot the surrogate crime. Dinkins had allowed the riot to go on for three days. He had been unwilling, or unable, to find the people responsible for Yankel Rosenbaum's murder. He had waited fourteen months before offering a reward for information about the rioters who had screamed “Kill the Jew!” Lemrick Nelson may have gotten off, but the mayor, in the logic of grievance politics, was found guilty, and Jewish leaders demanded, as atonement, a public apology.

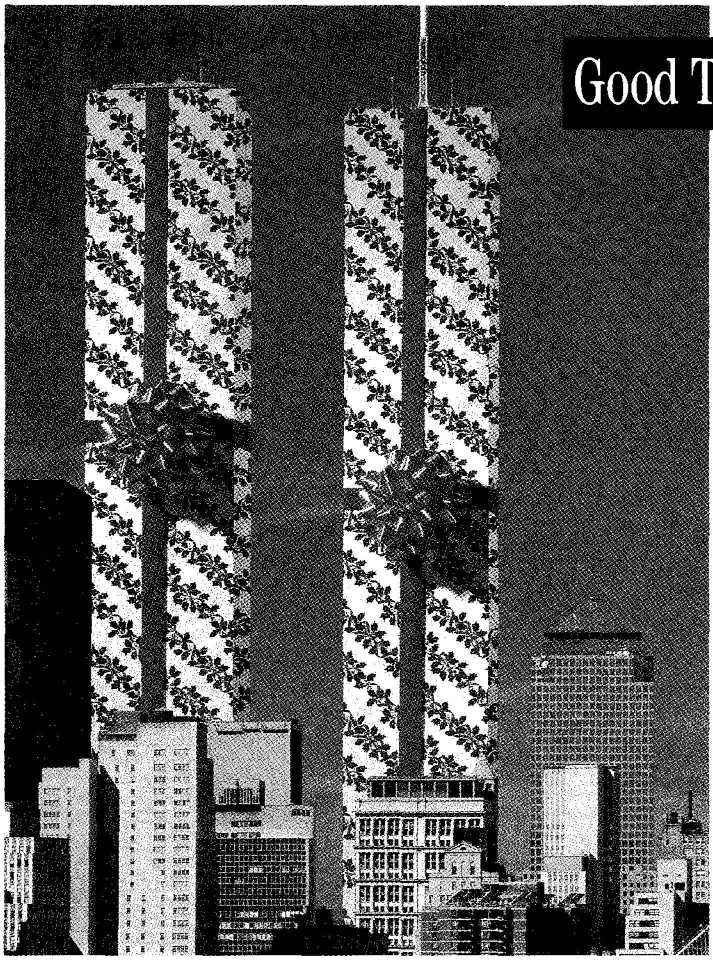
Dinkins, defensive rather than apologetic, complained about the criticism: “I'm going to tell the Hasidic community that they've been unfair with all this.” It seemed impossible to find any common ground. That was in large part because, for many blacks, Lemrick Nelson's acquittal represented a triumph of justice for a young black man framed by racist police officers. To these blacks, it was racist for Jews to complain about the verdict. Even if the acquittal *was* unfair, they believed, it paled next to the list of unfair verdicts handed down in favor of whites who had killed blacks.

Dinkins himself made this point, departing from his prepared text at a speech at the Jewish Theological Seminary to warn of a black backlash if Jews continued to complain about Lemrick Nelson's acquittal. And blacks, he suggested, would be justified. “Hear it well,” he intoned ominously. “African-American legislators will line up and make a list of legislators who are Jewish and say, ‘Did you denounce the verdict in the Michael Stewart case, in the Eleanor Bumpurs case?’ ”

This attempt to focus attention back on blacks as the chief victims of racial injustice was bolstered by the incident of the black Transit cop operating undercover who was accidentally shot by inexperienced white Transit cops who mistook him for a criminal. There was no evidence that race was a factor in the shooting, that if the white cops had turned a corner in a gloomy subway station and found a shabbily dressed white man pointing a gun at a woman, they would not have similarly concluded a robbery was taking place. Nonetheless, Dinkins, on a radio show, sympathized with the complaints that this accident revealed inherent white racism.

At the same time he was invoking the specter of righteous black retaliation and complaining about racist white attitudes, Dinkins accused his critics of playing racial politics, a tactic he called “demeaning.” Referring to complaints that he was in a general way responsible for the black rioting during Crown Heights, he said, “There are some people in this town who believe that when a chief executive is elected, in addition to whatever title you may hold, you are ex officio the head of the ethnic group to which you belong.”

Unable to connect with Jewish rage, the mayor was also unable to defuse it. When the turmoil died down, it was not because any resolution had been achieved but because the participants had temporarily exhausted themselves. By the time the mayor renewed his calls for racial harmony in his Thanksgiving speech, a peace of sorts had settled over the city. But it is a very uneasy one. ■



Good Things Come In Tall Packages.

Come celebrate the “Holidays Around the World Trade Center.” It's a month-long program of international singers, dancers, and holiday performers ... and it's all free. Pick up a schedule of events in the lobbies of One & Two World Trade Center or call: (212) 435-4170. Most events take place on the Mezzanine of One World Trade Center. **Highlights include:**

A celebration of the New York Philharmonic's 150th Anniversary

Twin Towers Express: one of New York's largest model train exhibits–produced by Dunham Studios

Stage & screen star Lauren Bacall

Husband and wife stars Eli Wallach & Anne Jackson

New York City Opera Children's Chorus

Ice skating show on the Plaza featuring Raggedy Ann & Andy™

A Hanukkah children's chorus

Institutional Radio Choir with hot gospel

Saeko Ichinohe & Company Japanese dance company

Hudson Vagabond Puppets

Victorian carolers

The Second Annual Holiday Fine Crafts Sale & Fair

Special guest appearance: Santa Claus on the Observation Deck! (Regular Deck admission applies.)

Don't forget The Mall at the World Trade Center–with more than 60 stores and services–for all your holiday needs.

WORLD TRADE CENTER
MORE OF EVERYTHING THAT'S NEW YORK

THE PORT AUTHORITY OF NY & NJ

The Bottom Line/Christopher Byron

THE BOOK ON BCCI

INSIDE AN INTERNATIONAL SCANDAL

NEARLY TWO YEARS AGO, A HANDFUL OF journalists began writing about a corrupt Pakistani-founded bank that most folks had never heard of but that eventually became notorious as BCCI—the "bank for crooks and criminals." Now an authoritative book is about to be published on the subject; for the first time, readers will get a clear and coherent view of the entire saga. In short, they'll get to see what actually caused the riots in Hong Kong, convened the grand juries in the U.S., and provoked that recently completed governmental commission of inquiry in Britain.

There have been one or two other books on BCCI before this one. One of them—*A Full Service Bank*, by James Ring Adams and Douglas Frantz—deserved more attention than it got. But with the passage of time comes a longer view, and much of what is now documented and detailed in *False Profits: The Inside Story of BCCI, the World's Most Corrupt Financial Empire* (Houghton Mifflin; $24.95), by Peter Truell and Larry Gurwin, was only beginning to come into view when the earlier books were published.

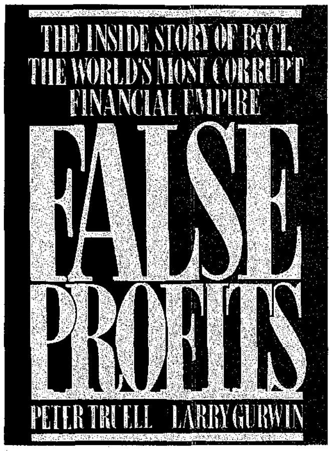
A pull-it-all-together book on BCCI is badly needed. For as the story of this scandal poured forth day by day in the press, readers were quickly overwhelmed by the complicated details and the strange-sounding foreign names.

By and large, it was Americans who made the news, at least in the U.S. And *False Profits* offers more than a few new revelations to help carry the story forward. These range from BCCI's heretofore unknown role in Wall Street's mobbed-up penny stock market, to the equally surprising discovery of Henry Kissinger's firm's emerging involvement in the now-unfolding scandal over Banca Nazionale Del Lavoro. There are also new details on the inexhaustibly fascinating theme of how BCCI treated Washington, D.C., as an entire city for sale.

CIA TIES: *BCCI shareholder Kamal Adham.*

Take, for example, Washington lawyer Clark Clifford and his partner Robert Altman, who allegedly helped BCCI illegally penetrate the U.S. banking scene. Now the two are facing bank-fraud charges in both Washington and New York.

Though the two men have repeatedly insisted that they were duped by BCCI into serving as what amounted to front men in the bank's stealthy infiltration of the U.S. banking industry, *False Profits* offers evidence of a large number of contradictory statements by the two men—to Congress and the press alike—in their efforts to escape blame. In one startling passage, *False Profits* quotes an adviser to the ruler of Abu Dhabi, one of the bank's main financiers, as accusing Clifford and Altman of coaching a witness on how to testify during a court deposition in the scandal.



REVELATIONS: *The whole story.*

Or consider the two Colorado cable-TV businessmen, Robert Magness and Larry Romrell, who were directors of an offshore investment firm that allegedly looted millions of dollars from BCCI. These two were first brought to the attention of U.S. readers in a column I wrote on their antics nearly eighteen months ago (The Bottom Line: "Cable TV's BCCI Connection," August 19, 1991).

According to a recent report on BCCI by a Senate committee headed by Massachusetts Democrat John Kerry, it now appears that Romrell actually prepared shopping lists of companies for BCCI to buy and properties to invest in as it wormed its way into the U.S. economy. *False Profits* reports that at one point, Romrell approached BCCI to solicit a $200-million loan for the cable-TV company both he and Magness worked for—Tele-Communications, Inc., the largest cable firm in America. Then the book goes on to note that not long afterward, TCI helped put together a $560-million bailout of Ted Turner's troubled cable-programming company, Turner Broadcasting System.

False Profits points out that while all this was going on, Magness and Romrell's BCCI-linked offshore investment firm—Capcom Financial Services—appears to have stolen an amazing $849 million from the coffers of BCCI itself.

It was, in fact, offshore—in palm-shaded places like the Cayman Islands in the central Caribbean, or the Persian Gulf sheikhdom of Abu Dhabi—that the real action unfolded. And because the facts of the story were complex and the characters remote, the full dimensions of what was, in effect, the first truly international financial scandal in history never really sank in.

Now Truell and Gurwin's book gives the global big picture. *False Profits* tells the amazing story of how a Pakistani poseur, Agha Hasan Abedi, spouted globaloney about morality and mankind even as he built a $30-billion bank that operated in 73 countries, robbing depositors of their life savings while trading secretly with drug dealers, arms smugglers, and terrorists.

It is from the twilight land where government intelligence meets international business and banking that *False Profits* derives some of its most startling disclosures and assertions. Truell and Gurwin argue, for example, that BCCI may well have been an illegal source of financing for all sorts of off-the-books operations by onetime CIA chief William Casey, including several of his Iranian arms initiatives in the early eighties.

This claim may help explain why the CIA, which had elaborate files on BCCI from as long ago as the seventies, repeatedly dragged its feet in telling investigators what it knew about the bank once BCCI came under investigation. According to Truell and Gurwin, Casey appears

Photograph by AP/Wide World.

THIS SEASON, WRAP IT UP IN STYLE...OVER THE PHONE.

CALL 1-800-345-8600

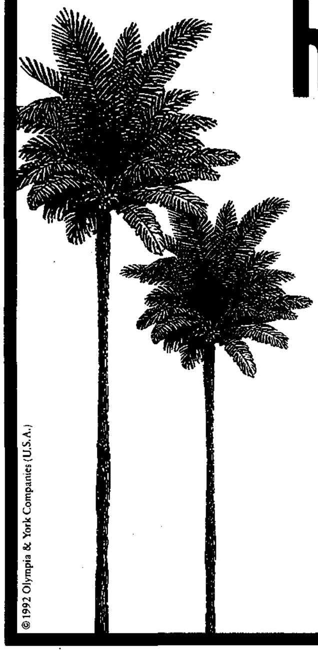
Now you can welcome the holidays with irresistible style—and delightful convenience. Just pick up the phone today to put the distinctive pleasures of *New York Magazine* in the hands of your favorite friends and relatives. Fifty fascinating issues will deliver the glad tidings and year-round excitement of all of New York, for the special holiday price of only $26.50! To order your gift subscriptions, call 1-800-345-8600, or mail the reply card attached.

DECEMBER 4
NEW YORK
Christmas Gifts
By Corky Pollan

50 ISSUES $26.50

(REGULAR SUBSCRIPTION RATE $39.98)

This toll-free number is for orders only. For inquiries please call
1-800-678-0900.



We always feel nice and warm inside during the holidays.

We can't help it. All our shops, including Rizzoli, AnnTaylor, and Bally of Switzerland are inside. Along with eleven terrific restaurants. Towering palm trees. A magnificent Winter Garden. You'll find it all, under one roof. And approximately 60 degrees above midtown.

The World Financial Center
Shopping Galleries

Free holiday parking with any purchase.

Three hours free parking in One and Four WFC with purchase at any WFC store or restaurant on weekends in December. Hours: Sat. 10-7, Sun. 12-6. Limited availability. For more information call 945-0505.

©1992 Olympia & York Companies (U.S.A.)

ULTRA-SONIC BLIND CLEANING
BLINDS • VERTICALS • PLEATED SHADES
• FREE Pickup & Delivery
• FREE Take Down & Rehang
• FREE In Home Estimates
Expert Blind & Vertical Repairs
50-60% off all new verticals, blinds & shades by Levelor, Bali, Hunter Douglas
Super Sale
1-800-442-5530
or 718-997-9222
LOW-LOW PRICES FAST SERVICE

Authentic Neapolitan Cuisine.
Untouched by time.
Patsy's
OPEN 7 DAYS
236 West 56th Street (212) 247-3491

to have gotten the money for his operations from men who have been suspected of involvement in the looting of BCCI.

BCCI was useful to Casey in other ways. Truell and Gurwin quote one source as explaining, "[The bank] had branches in at least 50 Third World countries. The BCCI people in these countries were on a first-name basis with the prime ministers, the presidents . . . the elite in these countries—and their wives and mistresses. Casey could ask Abedi, the head of BCCI, whether a country's leader had 'a girlfriend or a foreign-currency account . . .' and Abedi could say, 'We'll tell you how much he's salted abroad and how much money he gives to his girlfriend.' " Then, of course, the head of the CIA would be in a position of enormous power and control over the leader, in effect able to blackmail him if he wished.

False Profits also underscores the close ties to the CIA maintained by Kamal Adham, former head of Saudi Arabian secret intelligence and a major shareholder of both BCCI and Capcom. Adham was first profiled in *New York* as a mastermind manipulator of both institutions (The Bottom Line: "Adham the Untouchable," October 7, 1991).

These revelations are bad news, to say the least, for George Bush, who last year told reporters that he knew about Adham only from what he'd been reading in the newspapers—in spite of the fact that Bush was head of the CIA at the very time Adham headed its Saudi Arabian counterpart. As *False Profits* makes clear, Bush's claim that he did not at least know about Adham while the two men headed closely cooperating spy agencies is simply not credible.

False Profits also reveals the key role played in the drama by the London office of the Price Waterhouse accounting firm. I first raised questions in print in July 1991 about whether Price Waterhouse had somehow become embroiled in what looked like a cover-up by the Bank of England of BCCI's shaky finances in Britain. According to *False Profits,* two top officials who worked on the BCCI account at Price Waterhouse had their homes in the Cayman Islands raided this past summer by Cayman police officials under orders from British authorities.

Finally, *False Profits* takes a close look at Romrell and Magness's offshore investment firm, Capcom Financial—yet another operation whose link to BCCI was first brought to light in *New York.* Senate investigators now say Capcom may be "central" to the entire BCCI scandal. The fact that Capcom skimmed close to $850 million from BCCI's treasury has long been known. But *False Profits* reveals that "much, if not all" of $221 million of that amount went straight into accounts in the names of Adham and Abdul-Raouf Khalil—two of the firm's shareholders.

Truell and Gurwin are veteran newsmen and investigators, and what they say in *False Profits* has the ring of authority. The two were the first in America to begin writing about this bank—Gurwin for *Institutional Investor* magazine as early as 1979, and Truell, who currently writes for the *Wall Street Journal,* for *The Economist* in 1981.

Yet there is another reason this book is important—a reason greater even than the authority of its narrative. *False Profits* is an example of good investigative reporting and writing—an increasing rarity in this day and age. The authors say what they know and what they don't know—and they don't try a lot of fancy writing to fudge the distance in between. There are a couple of other books like that in stores at the moment. One is *Eclipse: The Last Days of the CIA,* by Mark Perry. Another is *The Power House: Robert Keith Gray and the Selling of Access and Influence in Washington,* by Susan B. Trento. But after that the pickings get pretty meager.

Truell and Gurwin have pulled their story together with facts, not conjecture and supposition. As Suzanne Garment of the American Enterprise Institute puts it, the American media have been scandal-obsessed since the days of Watergate, and the effect on news coverage has been profound. These days, it seems, no story can truly be said to be a big story until it acquires the hyphenated tag "-gate."

Unfortunately, too many of these stories are the product of overreaching. In one preposterous bit of hype involving BCCI itself in 1991, media outlets all over the world echoed an erroneous magazine report that BCCI maintained a "black network" of 1,500 Pakistani extortionists and assassins on its payroll. Senate investigators for the Kerry committee spent nearly a full year searching for even the most circumstantial evidence of such a network, before publishing a two-volume report on BCCI this last September flatly denying that such a network existed.

The recently debunked nonsense about a U.S. government role in the bombing of Pan Am Flight 103 over Lockerbie, Scotland, is another good example of a story that made entertaining reading but was rooted in make-believe. There have been many, many others: the Kennedy assassination as most recently fictionalized in Oliver Stone's *JFK;* the Inslaw case; the tangled spy yarns of Ari Ben-Menashe and Richard Brenneke. Steve Emerson, a veteran investigative reporter for CNN, says that if he ever gets the time he'll write a sendup book on America's thirst for conspiracies. His working title: *Elvis, the Jews, and the October Surprise.*

Happily, *False Profits* is no joke. This book is serious reading. ■

THE INTERCHANGEABLES™

14KT Gold interchangeable hoops and pendants, from $70. Available in a variety of stones.

...performing the art of self-expression.

MADISON AVE. & 59TH ST.
MADISON AVE. & 52ND ST.
(212) 832-9000
1-800-348-3332

The GOREVIC Collection
TOURNEAU

Are You Looking More "Distinguished" Than You'd Like To?

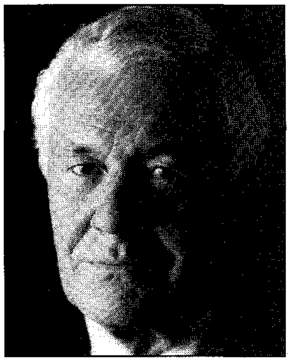
Some people say that wrinkles are a sign of "character". Well, if you'd prefer to display your character in other ways, consider plastic surgery.

At Constructive Surgery, our highly experienced Board-Certified plastic surgeons can take years off your appearance with the latest procedures. We can help you identify the problem - be it the eyes, face, neck, forehead or body.

So call us for a free confidential consultation. And see how far the clock can be pushed back for you.

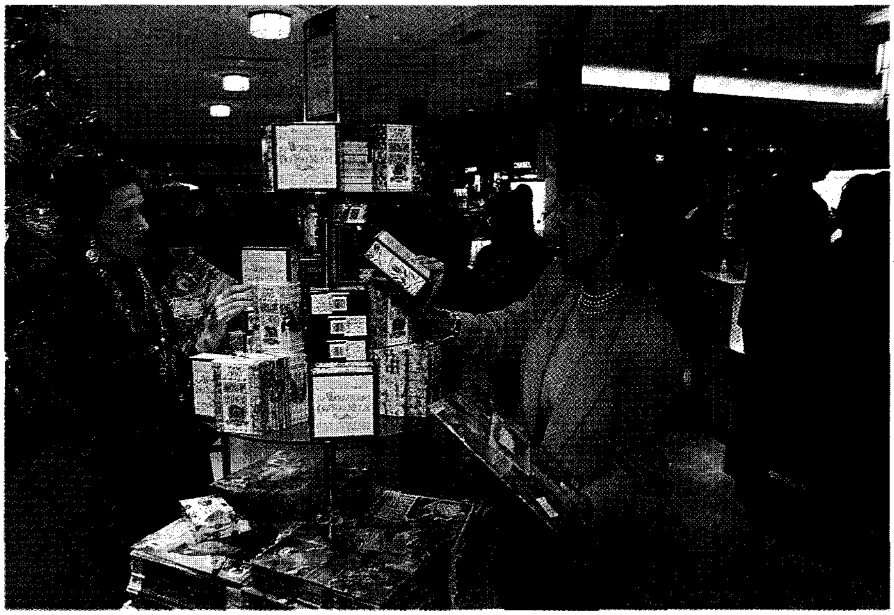
Constructive Surgery℠
169 E. 69th St., New York, NY (212) 472-3300

© 1992 Constructive Surgery



On Madison Avenue/Bernice Kanner

THE GOOD-BUY GIRL



HERALD ANGELS: *Kanner and Linda Lee at the 34th Street store.*

PERSONAL SHOPPING AT MACY'S

TO TEMP AT TIFFANY'S, THE MUSEUM OF ULtimate-luxury gifts and school for good taste, is to hobnob with the *haute*. To work the floor at Toys "R" Us is to mingle with the masses. But to be a personal shopper at R. H. Macy & Co. is to do both. Executives, celebrities, politicians, and minimum-wagers—the well-off as well as those just barely scraping by—use the free Macy's By Appointment ("MBA") personal-shopping service. This holiday season, I joined the store's legion of MBA consultants.

From the Friday after Thanksgiving until 6 P.M. on Christmas Eve, some 5 million people are expected to pour through Macy's doors. The world's largest store rakes in about 15 percent of its annual revenue during this period. This year, 4,500 people are expected to enlist MBA to fill their corporate- and personal-gift needs. By the Christmas Eve closing bell, the MBA elves will have dispatched more than 25,000 gifts. And the volume of orders placed through the service before Thanksgiving seems to suggest that the economic Grinch won't be spoiling this holiday season.

To become an MBAer the conventional way, I'd have to be tapped by the store's personnel department as an exceptional applicant. The 17-member team grows to about 25 at Christmas, and no, the consultants don't work on commission. For her elite corps, Macy's vice-president and MBA leader Linda Lee looks for personal charm, flexibility, substantial customer-service experience, an eye for fashion, and stamina. A pedometer shows that an MBA consultant covers 30 "in-store" miles a week, says Lee, who long ago sacrificed high heels for on-the-go flats.

A temp first undergoes three days of Macy's training to learn how to deal with customers and the cash register, and to become familiar with the store's hierarchy, dress code, and layout. (The more than 45 acres of floor space contain 6.5 million different items.)

The temp then shadows a seasoned consultant for two days, learning how to sign for merchandise from various departments and how to array selected items for customers, devise inventive, appropriate gift packages, and supervise alterations. "Most important, you must make your customer feel comfortable, convinced that what you're doing is in his or her best interests," Lee instructs me. "I'll never ask you what you've sold but, rather, 'Have you made a friend?' "

Thirteen years ago, MBA was started as a fashion-consultant service. There are now 11 MBA outposts in the Herald Square location and another 62 in Macy's stores nationwide. Year-round, 70 percent of MBA's assignments relate to picking out fashions for customers themselves. And most want their merchandise pronto. If necessary, a whole new wardrobe can be altered the same day. Last year, after an airline lost a bride-to-be's gown and honeymoon wardrobe, MBA completely outfitted her in two days for $3,800. "We assume what was lost was never found," says consultant Sharon Blume. "Nothing she bought was ever returned."

Macy's Christmas MBA service operates from a slightly different perspective: Now the customer is buying for others, and there is the stress of a deadline. The average person who uses the MBA service has 35 people on his shopping list. MBA consultants work long hours; this is a bad time for sick days or a vacation. Macy's much-publicized troubles—it filed for Chapter 11 bankruptcy protection in January to get out from under a $3-billion debt—have not affected this department.

Training calls for me to eavesdrop professionally. "Is he interested in Dracula or Malcolm X?" probes an MBAer during a phone session. "Last year, you got Aunt Tillie a monogrammed robe," another counselor reminds a client. "Do you want to stay in the $100-to-$125 price range?"

We need to know what the gift recipient likes and dislikes: "Is she very ecologically oriented?" asks one consultant, who then suggests the $26 T-shirt picturing endangered dolphins. "Does she hate everything purple?"

Sizes are harder: "Is she a big 8? Does she have large shoulders? A full bust? Does she like things that show off her figure? And what do you want the gift to say? Is this a warm, loving relationship, or do you send everybody in your family something?" Above all, be tactful.

The more we learn in a quick phone call, the easier it is to personalize a gift. To help a husband celebrate his sexy wife's promotion, MBA proposed a teddy in a briefcase. The perfect gift for a college student? Monogrammed (i.e., unstealable) towels.

"What should I get my children's teachers?" asks one customer. Lee proposes a pin, stationery, or a frame with the class picture inside. How about a present for the super? Cash and warm gloves, she advises. Newlyweds? "A step-aerobics package, including his-and-her sweats." The in-laws? Brocade napkins or a mohair throw. And every pet owner falls for the suggestion of dog or cat cookies.

Most people come in to approve selections made over the phone. One out-of-towner makes an annual appointment to walk through the store, selecting 100 to 150 gifts, at $8,000 to $10,000, then has them loaded into his helicopter, parked at the 34th Street heliport. While I'm working, a Kuwaiti faxes in a $4,000 order for La Prairie cosmetics. A Swiss woman calls in a request for several pairs of Gold Toe–brand socks, two blazers, six "Christmas

Photograph by Ed Quinn.

panties or other gimmicky items," six women's suits in various sizes for her office staff, nighties and dressing gowns for her house staff, cocktail dresses for two relatives, "and why not set aside several American-designer suits in an 8, to check out while I'm in town?"

One of shopping's immutable laws, I discover, is that while selecting holiday gifts for others, one simply must pick up something for oneself. For Carolyn Wax, head of a sales-promotion company, wife of Saatchi & Saatchi chairman Ed Wax, and mother of four, it's also an excuse to outfit a new home with curtains, bedspreads, wallpaper, carpets, throw pillows, pots, and pans.

MBA "has saved my life," says Wax, who routinely faxes in birthday orders from China, Europe, or wherever she happens to be. Once, her husband called her at 2:30 P.M. to say he'd forgotten to tell her about a black-tie dinner they both had to attend that night. Wax phoned MBA from her car and had the driver wait while she surveyed the selections. When she arrived home two hours later, two gowns (hemmed!) and matching shoes awaited her. This year, the service found a computerized road map for her brother-in-law, a sometime truck driver. "*I'd* have wound up with after-shave," she says. (We're not saying what her husband will find under the tree, but it's nifty.)

Zenith Travel associate director Elaine Pesky is reviewing corporate gifts. "Two years ago, it was a side of salmon on a cutting board, last year a breakfast tray," her counselor reminds her. This year, Pesky decided on apothecary jars filled with sweets.

Food is a perennial holiday favorite. "A side of smoked salmon makes a great business present," says Lee. "It has no gender, isn't ghastly expensive, and has status appeal." Caviar and pound cake are other hits.

Experienced MBAers can handle three appointments a day—and gather a complete wardrobe in 40 minutes. For a trainee like me, it takes closer to three hours. And no wonder: A simple black skirt can be found in at least seven departments on four selling floors.

This year, the $60 Cookie Factory baking machine is big. So are neckties designed by Jerry Garcia (of the Grateful Dead), wadded-up-paper paperweights, bull-shaped clocks whose alarms sound a paso doble bullfighting tune, a bread-maker, and the traditionals—gloves, scarves, and umbrellas. If all else fails, there are always gift certificates. It's rare that customers leave empty-handed. "They come here to buy, not kill time," says Lee.

Despite long days and the inevitable headaches, "we feel like Santa's helpers," says Lee. "By picking a gift that conveys the image a customer wants, and having it wrapped and delivered, we're part of the miracle on 34th Street." ■

This week
they're all moving
a few bars to the right
on your AM dial.
Nat King Cole•Tony Bennett•Glenn Miller•Peggy Lee
Frank Sinatra•Judy Garland•Benny Goodman
Barbra Streisand•Harry Connick Jr.
Fred Astaire•Harry James•Vic Damone
Ella Fitzgerald•Count Basie•Carmen McRae
Jo Stafford•Joe Williams•Tommy Dorsey
Rosemary Clooney•Patti Page•Bing Crosby
Mel Torme•Johnny Mathis•Doris Day
Natalie Cole•Sarah Vaughan
Duke Ellington•Dionne Warwick
Dinah Washington•Perry Como
Michael Feinstein•Margaret Whiting
Steve Lawrence•Eydie Gorme
Louis Armstrong•Lena Horne
Liza Minnelli•Les Brown
and all of your
other favorites.

C'mon along
and listen to...
1560
WQEW am STEREO

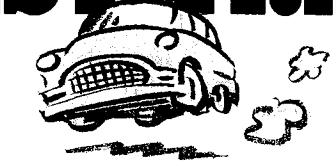
AMEX Limousine
"We'll drive you straight to the top"
Rated Best By
"Wall Street Journal"
(212) 696-4088

The NEW ENGLAND
HISTORICAL
CONNECTION
The Source For Handcrafted American
Furniture And Accessories
Furniture made to fit your home.
300 Danbury Road Rt. 7 Wilton CT 06897 203.761.8646

RISTORANTE
Romeo Salta
RUN WITH LOVE BY THE SALTA FAMILY
FOR 51 YEARS...
COME TASTE THE REASON WHY.
LUNCH & DINNER • CLOSED SUNDAY
30 WEST 56th STREET • N.Y.C. • 246-5772

AQUAVIT
Scandinavian
Seafood and Game
13 West 54th Street. Telephone 307-7311

FAST TRACK



EDITED BY CHRIS SMITH

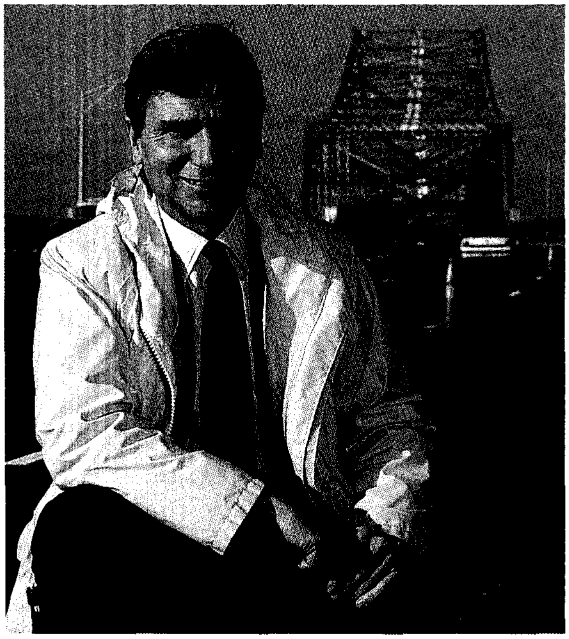
BRIEF LIVES

THE HIGHWAYMAN

BEING CHAIRMAN OF THE New York State Thruway Authority does have certain advantages: When Peter Tufo was dismayed by the wooden hamburgers and smelly bathrooms at rest stops, he launched an innovative $170-million rebuilding program for the 28 travel plazas. But Tufo just laughs when asked if he gets inside information on the location of Thruway radar guns. "No, they keep moving them," he says. "And the state troopers have a very good airplane surveillance unit too."

Tufo, a 54-year-old lawyer and banker, was appointed to the unpaid Thruway job by Governor Cuomo in 1989. The first thing he did was get behind the wheel of a Ford and travel the Thruway's 641 miles, from the Bronx to Climax, Weedsport, and Depew. "The highway and bridges were first-class," Tufo says. "The services along it were below par. Most had been built 40 years ago, when Governor Dewey first had a vision of the Thruway as an engine for upstate economic development."

Tufo—who is also a senior adviser at Lazard Frères—designed a partnership with Marriott and McDonald's to tear down and rebuild the rest stops. He's most excited talking about the ways he's preparing the Thruway Authority for the next century. Electronic tollbooths will soon allow drivers to pay without stopping (through a computer chip affixed to the windshield); Tufo is exploring the possibility of installing high-speed railways, and magnetically levitated vehicles that can move at 300 miles per hour; and the authority has recently taken control of the state canal system.



No bridge too far: Tufo at the Tappan Zee.

This isn't the first time Tufo's been ahead of the public-policy curve: In 1975, when he was city Board of Correction chairman, he warned that dangerous conditions on Rikers Island would soon provoke a riot. Sure enough, three months later, Tufo found himself crawling through tear gas to negotiate with prisoners holding guards hostage. After eighteen hours of talk, everyone was safe.

His highway work is less dangerous. "I've got a 5-year-old son and an 8-year-old daughter," says Tufo, who's married to writer Francesca Stanfill. "It's my great pleasure in life to create things they can enjoy and be proud of." C.S.

TWENTY QUESTIONS

20
Questions

☐ WOULD YOU BE SURPRISED to see a movie-tie-in video called "X-ercise With X"?
☐ Does the Navy brass really think a straight man thought up bell-bottom trousers and those goofy hats?
☐ Who believed Curtis Sliwa before his "confession"?
☐ Twelve billion dollars and she can't afford a smoke alarm?
☐ How long will it be before someone comes out with a line of Judge Wachtler/Mia Farrow greeting cards?
☐ If Nancy Reagan can get Secret Service protection, why not Socks the cat?
☐ Where do they get that silly synth background music you only hear at porno movies? And why do I know so much about it?
☐ Couldn't jogging to the Dunkin' Donuts be a metaphor for politics?
☐ How come *60 Minutes* can find the bad guys and the FBI can't?
☐ Who thinks less of us—the French in general or French farmers?
☐ If Bob Packwood has to go, can Ted Kennedy stay?
☐ If our airlines are losing billions of dollars each year, why do foreign airlines want to buy them?
☐ They have time to dig through Clinton's mother's files, but it takes six weeks to get a passport?
☐ If we paid for the blank tape and the recorder, shouldn't we get a cut of the Watergate tapes?
☐ Don't I have your mother and father in homeroom?
☐ If the Senate toilet is all-male, who changes the toilet paper?
☐ So where have all the "good" Germans gone this time?
☐ Would you let anybody who likes "lite" music work for you?
☐ Hey, Rush, how many straw men did you kill today?

JIM MULLEN

Photograph by Robin Holland.

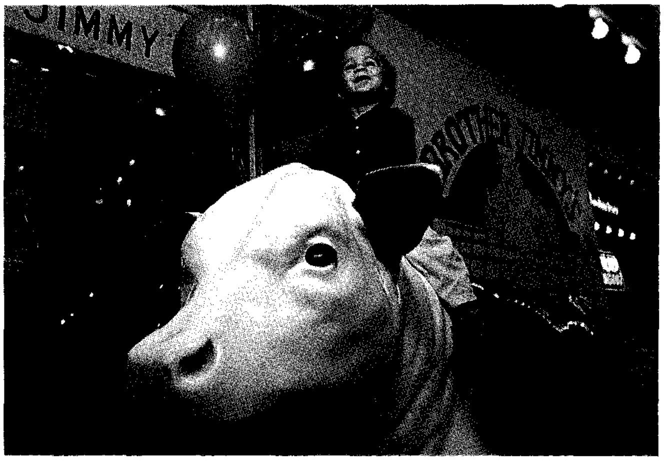
NEW YORK JOURNAL

A Cow Unbowed

ANY COW CAN MOO. ANY cow can graze. But only a fiberglass cow on wheels can make it in New York.

Even then, life is no sweet wad of cud. Consider the bovine in residence at Brother Jimmy's BBQ & Booze, at 76th and First. She doesn't have a name—bipedal sidekick Sammy Best lets you call her whatever you want. She doesn't have a field—just a parking spot in an undisclosed garage. She doesn't even have an udder. But she does have a sense of the street.

Born—well, built—in the Midwest, the cow came east in the eighties and soon found work as burger-shop décor. But the shop was near Columbia, whose vegetarian militants all but peeled her paint off. It was safer at Brother Jimmy's, where the beef-friendly crowd embraced her as one of their own.



Having a cow: Brother Jimmy's bovine.

Wheels on her hooves and Sammy at her side, the cow hit her groove in public relations, rolling around the block, stopping pedestrians in their tracks long enough for Sammy to wave a flier at them. In the parks, the pair really hit pay dirt: After one ride astride the mooster, kids happily dragged their parents to Brother Jimmy's so they could take another. Not that life lacked its little dramas—eyewitnesses still shudder at the memory of the St. Patrick's Day cowjacking, when two parade-fresh police officers took off with her for blocks, hooves spinning out of control. But that was nothing compared to the brush with death.

It happened in October, in broad daylight, so fast even a cow with eyelids couldn't have blinked. She was crossing Madison Avenue. Suddenly, a truck from hell hit and ran, sending Sammy sprawling and leaving the cow for crushed. She was nearly totaled, with a hole in her hollow gut. Sammy, though, knew she could be saved.

The cow was rushed to the best auto-body specialists a restaurant could hope for. Stopping at nothing—even scouting stock upstate, to get the bulge just right—a tireless team of mechanics had the cow better than new in no time. Little more than a month later, she is back at work, and passengers again do her mooing for her.

Watching her, you can't help but see that she's cautious now; she watches where she rolls. But you know she's where she belongs. This cow just wasn't made for a cheese label.

TISH DURKIN

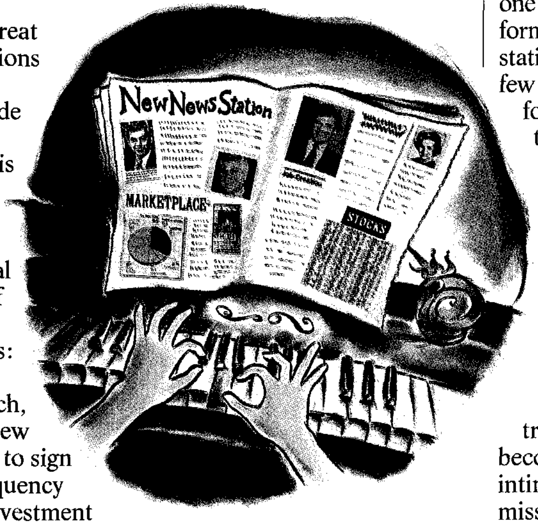
RADIO DAYS

GOOD-BYE TO ALL THAT

IT'S JUST A LITTLE PAST NOON on an overcast Sunday in the city, and Jonathan Schwartz is not on the radio broadcasting over WNEW–AM, "1130 in New York." "I am very desolate of spirit today," he admits when questioned about his whereabouts and well-being. "I am very, very much affected."

The demise of great New York institutions has come to seem, over the past decade or so, almost a seasonal thing. This season, the institution approaching the end of its long local run is the sound of the city itself, at least as it once was: radio station WNEW–AM, which, after 58 years in New York, is preparing to sign off forever, its frequency sold to a former investment banker named Michael Bloomberg, its legendary call letters to be scrapped in favor of WBBR—for Bloomberg Business Radio.

Schwartz, for many *the* voice of Sundays in New York (and Saturdays with Sinatra), will pop up December 2 at WNEW's self-anointed heir, WQEW, a newborn creation of the New York Times Company that will now fill the AM airwaves at frequency 1560 (formerly Times-owned WQXR–AM). He'll play the music that made WNEW great, the music of the "American Popular Songbook."



But a singular radio station will soon be lost, irrevocably. "From a historical point of view, it was *the* most important radio station," insists Stan Martin, the new program director at WQEW and a former disc jockey at WNEW. "The Make Believe Ballroom," begun in 1936 by the city's first radio disc jockey, Martin Block, continues to this day. "Ella, Sinatra, Bennett, and Basie," intones Schwartz, suggesting that the very names are synonymous with WNEW's character. "Ted Brown, Gene Klavan, Al 'Jazzbeaux' Collins, William B. Williams," adds one of Schwartz's surviving former on-air colleagues at the station, reciting the names of a few of his most illustrious forebears. "We're simply trying to maintain a sense of their elegance and professionalism in the face of what's been thrown at us here."

Unlike any other New York radio station you can name, WNEW retained a direct, vital connection to its origins and its traditions, right to the end, becoming a repository for intimacy and style. Will it be missed? Perhaps. "It is sad," says Mark Simone, a more stoic survivor among the WNEW disc-jockey fraternity, "but it's happened to every great radio station that ever was. I mean, that's what radio is, isn't it . . . echoes?"

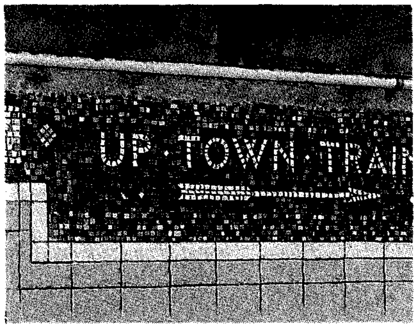
BARRY SINGER

Photograph by Steve Winter. Illustration by Sam Tomasello.

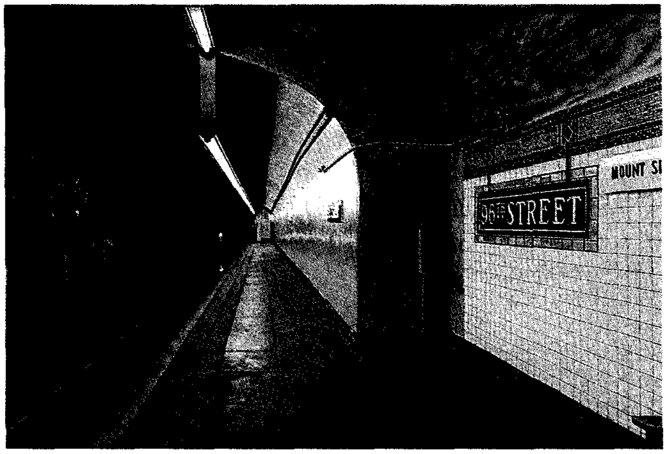
Tunnel Vision

LEONARDO DA VINCI would've loved waiting for the subway, says painter Daniel Greene. "Da Vinci recommended that people notice the beauty of stains on walls as a matter of course," says Greene, 58, a top portrait artist who has now gone underground. "Subway stations are filled with things that I find beautiful that others may find simply soiled."

So this week, Greene is giving New York what its baseball teams have failed to deliver for 36 long years: a subway series.



His new exhibit at Gallery Henoch (80 Wooster Street) depicts the city's netherworld. The series of 28 pastel and oil paintings focuses on some of the elegant turn-of-the-century mosaics at IRT and BMT stations throughout the 230-mile subway system. But there are also meticulously detailed, off-kilter paintings of stairways, escalators, graffiti-marred billboards, and drainpipes.



Greene's Uptown Train No. 1 *and* 96th Street Tunnel.

Curiously, few people are featured—and there's not a train in sight. Greene points out that other artists and photographers have already made tracks in that direction. "So I decided to focus on the things outside the trains," he says, "what one would see through the window or while waiting on the platform. There's more of a feeling of stopping, waiting, and contemplation in these paintings than there is of motion."

Greene has been riding the subway since 1953, when tokens cost 15 cents and he came to New York from Cincinnati to study at the Art Students League. Still, he resisted the urge to work on location. He didn't like the idea of setting up easels on a crowded platform or slipping a five- to seven-foot-long canvas through a turnstile.

Instead, Greene made "frequent reference trips" from the old dairy farm he owns in Westchester to his favorite subway stations, including Times Square and 116th Street. At each stop, he spent an hour or so sketching scenes and matching colors with his wife, illustrator Wende Caporale-Greene, a photographer friend—and "one or two burly guys."

His subway paintings, priced from $5,000 to $30,000, will probably appeal to nostalgic ex–New Yorkers and urbane foreigners. But Greene also hopes to open the eyes of subway commuters and art lovers killing time at stations from the Bronx to Brooklyn.

KEVIN HAYNES

RONALD'S NEW HOUSE

"IN THE STRETCH BETWEEN Memorial Sloan-Kettering and Kennedy Airport, New York City is the most sophisticated cancer center in the world," says Vivian Harris, president of the Ronald McDonald House on East 86th Street. But the city can also be a foreboding, expensive place for the families who come from all over seeking medical miracles for children stricken with cancer.

Since 1978, social workers at the city's twelve pediatric oncology units have sent more than 3,500 families to the Ronald McDonald House, where they stay while their children undergo treatment. "We were turning away fifteen kids a day," Harris says. So the House's board of directors got to work building the country's largest "home away from home" for young cancer patients. On December 8, the doors of the eleven-story, $24-million red-brick tower at 405 East 73rd Street will open to more than 80 children and their families, who can sleep for about $20 a night.

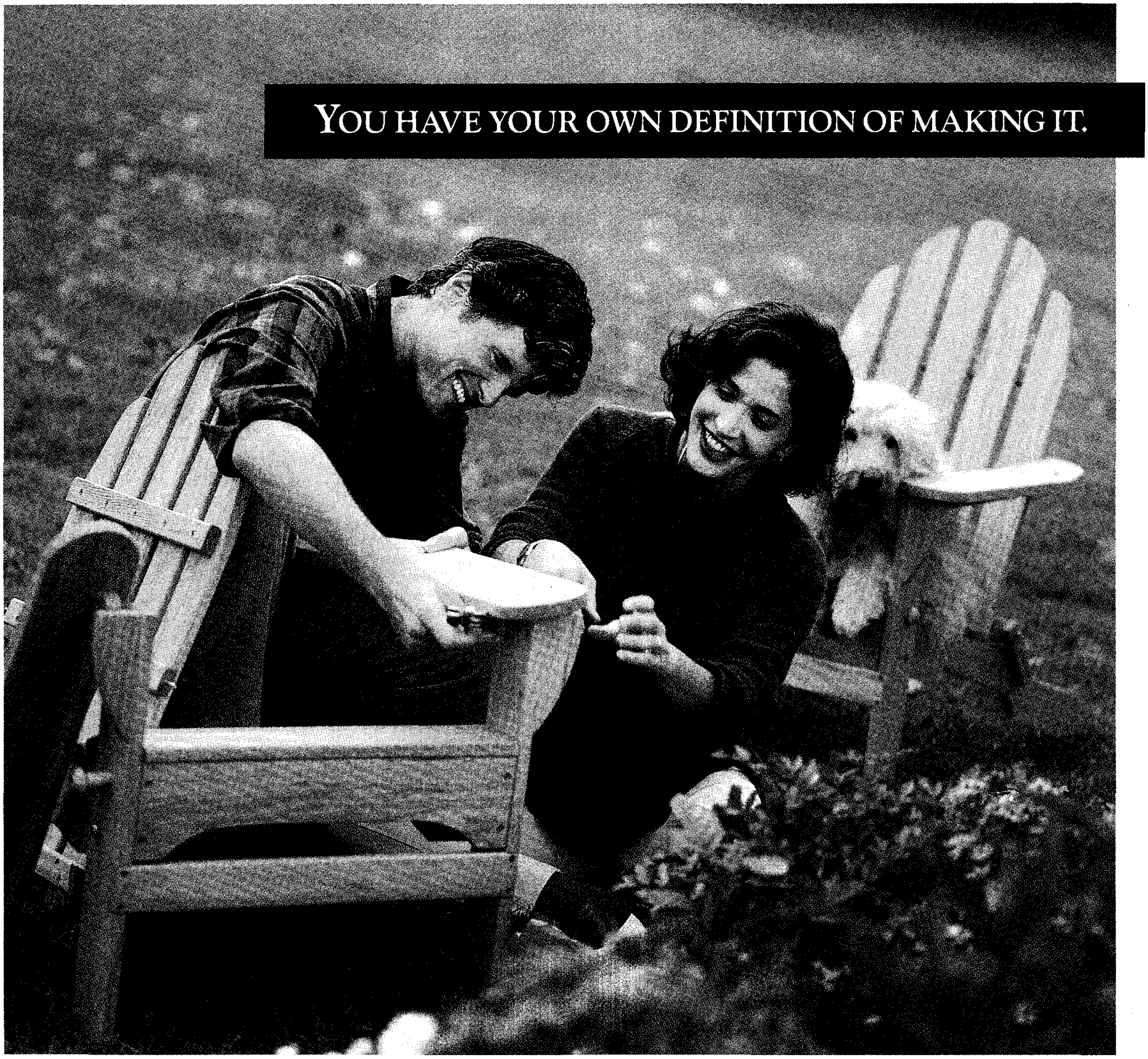
"We stayed away from hospital blues and greens," says interior designer Margaret McMahon, "and used a primary palette in the lounges and the communal dining room and kitchens." A glass-walled ninth floor garden gives the children a sense of the outdoors. The lower level is divided into play areas for all ages, with video games that will be rotated regularly ("I understand Ninja Turtles gets to be old hat," Harris says).

Dozens of groups have helped: the community board sped up approval of the building; DuPont donated carpet; tri-state McDonald's owners and operators are raising $8.5 million.

Soon the house will be filled with scenes like those Harris has witnessed at the old Ronald McDonald House. "There was a young man from Uruguay, and another kid from Greece, and they couldn't talk to each other, and you could see their eyes, they were trying to make friends. They both had these wool caps on, and one took his hat off and the other one took his off, and they just put their arms around each other."

ROBIN RAISFELD

Photographs by Jim Herity. Illustration by John Segal.


YOU HAVE YOUR OWN DEFINITION OF MAKING IT.

NOT TRANSFERABLE
AMERICAN EXPRESS
OPTIMA
3737 321345 61008
C F FROST

You've put it all together. Both personally and financially.

You carry the Optima℠ Card. You count on the American Express tradition of service to be there for you.

You appreciate the individual way your interest rate, currently a low **14.25%** for purchases,* reflects the responsible way you manage your account.

And you can get an even lower rate, currently **12%** for purchases,* simply by charging $1,000 or more in a year and paying your bills in a timely manner.

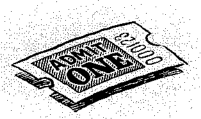
So, when you want the option to extend payment with a real advantage, you choose the Optima Card.

YOU KNOW WHAT YOU'RE DOING.℠

AMERICAN EXPRESS ®

*Optima Cardmembers in good standing receive an Annual Percentage Rate for purchases that's currently 14.25% (16.90% for cash advances). Cardmembers in good standing over a 12-month review period with at least one year of tenure on their American Express and Optima Card accounts who spent at least $1,000 on the Optima Card during the review period qualify for an APR that's currently 12.00% for purchases (16.90% for cash advances). All other accounts receive a competitive APR that's currently 18.25% for purchases (18.90% for cash advances). All rates are adjusted semiannually based on the Prime Rate as listed in The Wall Street Journal. The annual fee for the Optima Card is $15 ($25 for non-American Express® Cardmembers). For more information or to apply call 1-800-OPTIMA-6. © 1992 American Express Centurion Bank.

HOT LINE


ADMIT ONE
01023

THE TOPS IN TOWN THIS WEEK

BY RICHARD DAVID STORY

MOVIES

"Vocal Projections: Jazz Divas on Film": Can these ladies sing! This look at the greats of jazz and the blues has a clip from 1929 of "Jailhouse Blues" by Miss Mamie Smith and concludes with a 1946 cut by a group called the International Sweethearts of Rhythm—the first integrated girl group. At the Walter Reade Theatre, December 2.

Photofest

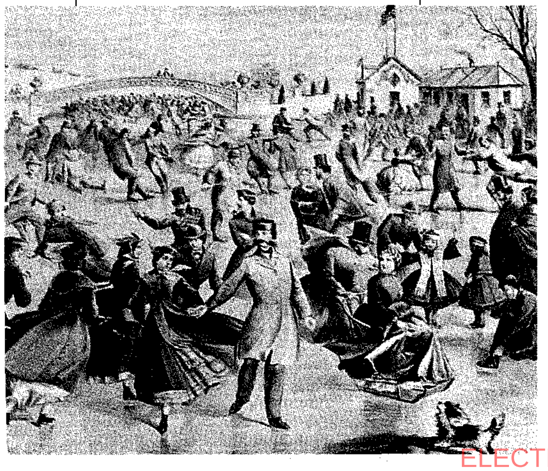
TASTINGS

BY ALEXIS BESPALOFF

Sonoma's Alexander Valley has produced two excellent Cabernet Sauvignon–based 1988s—Lyeth ($15) and Rodney Strong's Alexander's Crown ($17).

SCENES

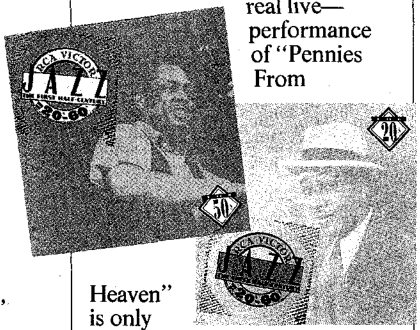
The Small Press Book Fair, now in its fifth year, offers more than 250 independent publishers the chance to show their wares. There's also a Beat-poetry reading with Ginsberg, Corso, and others. At the General Society Library, 20 West 44th Street, on December 5 and 6.



The big thrill: It's breakfast with Santa at the American Festival Café and then skating under the tree at Rockefeller Center every Saturday and Sunday through December 21 (after that, it's weekdays, too, until December 31). Breakfast and skating begin at 7:30 A.M. For children, $14.95; for adults, $16.95.

RECORDINGS

RCA Victor Jazz: The First Half Century: Everybody's bringing out a jazz roundup these days, but some, like RCA, do it better than others. Hearing Louis Armstrong do a live—real live—performance of "Pennies From Heaven" is only one of the many pleasures of this five-CD collection from the twenties through the sixties.

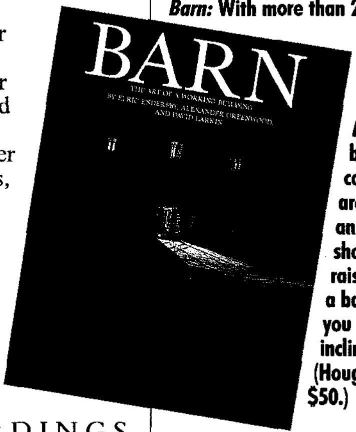

RCA VICTOR
JAZZ
THE FIRST HALF-CENTURY
'20-'60
50
20

THEATER

Mo' Madness: George Wolfe, the author and director of _Jelly's Last Jam_, is directing the follow-up to last year's "Festival of New Voices." This time around, there's a bit of everything—from one-woman shows and Cuban comics to video montages and a piece called _Viva Las Vegas_ set to rap. At the Public Theater, beginning December 1.

BOOKS

Barn: With more than 200 color photographs, this sumptuous look at America's most basic building covers history, architecture, and style. It also shows how to raise and live in a barn—should you be so inclined. (Houghton Mifflin; $50.)


BARN
THE ART OF A WORKING BUILDING
BY ELRIC ENDERSEN, ALEXANDER GREENWOOD, AND DAVID LARKIN

"Homophobes would do well to avoid *Mapplethorpe,* and at $125 per copy, that shouldn't be hard," says Michael Gross about this Random House book. "But if the outer limits of photography hold the slightest interest, it's a must."

ASK GAEL

Do chocoholic fantasies come true? Oh, yes. Take French butter, Belgian chocolate, fresh cream, blend, and pour before your very eyes. That's Martine's chocolate, fresh daily, sold by the piece on the sixth floor at Bloomingdale's. One dollar each; three dozen for $26. At the end of the day, leftovers go to the aging homebound.

MUSIC

The Chung Trio: On Wednesday, December 2, three musicians named Chung play Brahms and Beethoven at Carnegie Hall. Kyung-Wha Chung is one of the leading violinists, the pianist Myung-Whun Chung is director of the Bastille Opera, and cellist Myung-Wha Chung teaches at the Mannes School of Music. The three have been playing together since they were children in Korea.

BENEFITS

This year's holiday greeting from Photographers + Friends United Against AIDS is by David Levinthal. Ten cards sell for $20; they're available at 105 Hudson Street, New York, New York 10013; 219-2672.

SHOPPING

Baker's Heaven: Any Southerner worth his pie crust knows that White Lily is the _only_ flour worth stocking in the larder. But up until now, you had to get this Tennessee wonder from down South. No longer. Dean & DeLuca is carrying the regular and self-rising—just in time for the holidays.

Light Baking Flour
WHITE LILY
FLOUR
ENRICHED
BLEACHED
Self Rising
Made from Soft Winter Wheat
Net Wt. 5 lbs. (2.27 kg)
Rick Osentoski

VIDEOS

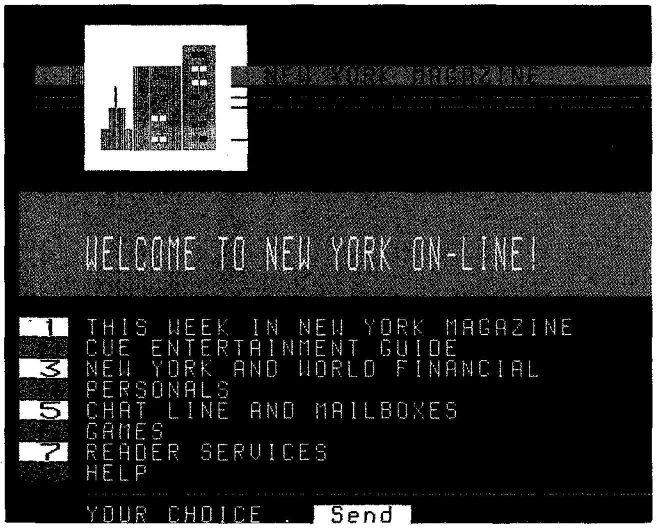
Night on Earth (New Line Home Video; $89.95): Ever wonder what happened to Gena Rowlands? Well, she's one of the reasons to watch Jim Jarmusch's clever collection of stories about a series of cab rides. Rowlands is the passenger and Winona Ryder the driver in episode No. 1.

Night on Earth
"THE BEST AMERICAN COMEDY OF THE YEAR"
Winona Ryder
Gena Rowlands
Giancarlo Esposito
Armin Mueller-Stahl
Rosie Perez
Matti Pellonpää
Isaach De Bankolé
Béatrice Dalle
Roberto Benigni

GET A GREAT ON-LINE COMPUTER SERVICE WITHOUT A COMPUTER.

It's *New York* Magazine On-Line:

- ◆ International Chat Line
- ◆ Gael Greene's Ultimate Restaurant Guide
- ◆ Real time stock quotes
- ◆ *New York's* Strictly Personals
- ◆ Corky Pollan's Shopping Guide
- ◆ Movie/Theater reviews & listings
- ◆ Interactive games and horoscopes
- ◆ and so much more!



WELCOME TO NEW YORK ON-LINE!

1 THIS WEEK IN NEW YORK MAGAZINE
CUE ENTERTAINMENT GUIDE
3 NEW YORK AND WORLD FINANCIAL
PERSONALS
5 CHAT LINE AND MAILBOXES
GAMES
7 READER SERVICES
HELP

YOUR CHOICE . Send

With or Without a Computer

Millions of computer users have discovered the fun and convenience of on-line services. And now, there's an on-line service that brings you the best of New York (and beyond). And best of all, you don't even need a computer to use it!

Make new friends with an electronic conversation across town...or across the ocean. Make your day with a personalized horoscope. Make your night with a restaurant recommendation from Gael Greene (*you* choose the location, cuisine, even price) and a great movie (choose from our extensive reviews and theater listings). Make your fortune with real time stock quotes* that give you the timely information you need to make wise decisions. Make your mark in a rousing game of "Red Baron"--played against "aces" from all over the world!

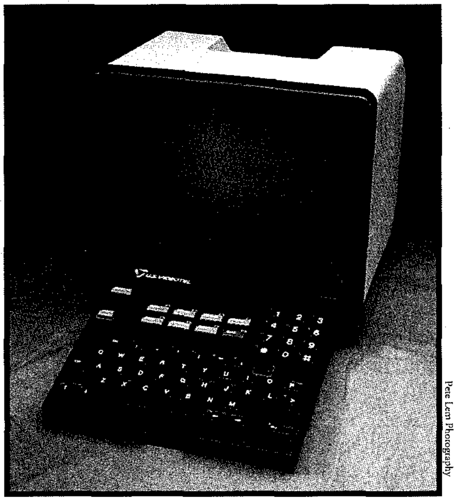
And that's just the beginning. There's Corky Pollan's shopping guide to help you find things you didn't even know you were looking for. Strictly Personals right from the pages of *New York.* On-line psychoanalysis. Electronic mail. And much more.

No Monthly Fees.
No Commitments.
Pay As You Go.

Unlike some on-line services, New York On-Line doesn't charge a monthly fee whether or not you use it. There's no initial membership fee, either. And no minimum usage requirements. Use it as much--or as little--as you like. You pay only for the time you're on-line--as little as 10¢ a minute.

No Computer Software.
No Computer Know-How.
No Computer.
(Get everything you need for just $29.95**)

If you don't have a computer, you don't have to miss out on the on-line fun. We'll send you a remarkable little box called a Minitel. It measures only 11" deep x 10" wide x 9" high when closed. Press a button, and a keyboard flips down, revealing a small TV screen. Hooking it up is as easy as connecting a telephone answering machine. Getting on-line is as easy as dialing a telephone. The simple instructions will have you connected in minutes. The Minitel is just $29.95 (a *lot* less expensive than a computer), plus applicable sales tax and $6.95 shipping and handling. And if you don't like New York On-Line, just return the Minitel in 30 days for a full refund. Supplies are limited, so please call the 800 number below today.


Pete Lem Photography

The Minitel

Already have a computer? Get On-Line FREE!

If you have a modem and an IBM®, compatible, or a Macintosh®, you already have all you need to get New York On-Line. Except the software. And we'll send you that FREE! Just call our 800 number below. Or to get on-line even faster, have your modem dial 212-826-5919 and download the software.

Call Now For An Hour Of On-Line Time--FREE!

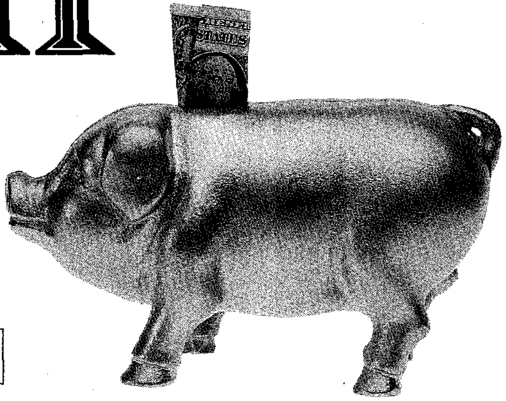
To introduce you to New York On-Line, we'll give you a full hour of on-line time absolutely FREE. That means you can try it with no risk whatsoever. To get started with your FREE software, or to request your $29.95 Minitel, just call:

1-800-289-2962
(24 hrs. a day/7 days a week)

* Quotes from New York, Paris, Milan, and the Foreign Exchange. All are real time except quotes from NYSE and AMEX, which are on a standard 15-minute delay.

** Minitels have been refurbished by the manufacturer. If new, the price would be $249.95. The suggested price for refurbished sets is $89.95. Our $29.95 price is available only during this special promotion. Minitels receive New York On-Line in black and white.

Finding the Best Bank For Your Dollar



BY JEFF BLYSKAL

NO ONE WANTS TO BE TAKEN BY A BANK. YET each year, that's exactly what happens to millions of depositors and borrowers.

But some New Yorkers won't let themselves be taken anymore.

One of them is Susan Millar Perry, editor of *Longevity* magazine. After a Chemical officer started an upsetting (and, she says, unnecessary) dispute over her checking account, she switched to Citibank. But a "horrible experience" with a screaming Citi officer on the Upper West Side drove her to switch again—to Chase, where she has been treated like a valued customer for five years now. "They all know my name," she says. "The lines are short, if I have a problem they're very responsive, and they go out of their way to give very personal service."

Not long ago, Martin Nyear, data-center manager in the New York City Comptroller's office, cut up his 19.8 percent–interest bank cards. He replaced them with a Visa card from the tiny Municipal Credit Union, whose rate—12.9 percent—is almost a third lower than rates at the big banks.

One weeknight two years ago, as Ronnie Eldridge was using the automated teller machine (ATM) at the American Savings Bank branch at Eighth Avenue and 58th Street, a man came up from behind her. "I have a gun," he said. "Put your card in the machine and punch in your code." Eldridge was robbed of $300. She complained to the bank about lax security. But, she says, "American Savings was totally unresponsive. They said they had no responsibility—'Don't bother us.' " Eldridge, City Council member for the Fifth District on Manhattan's West Side, was the wrong person to kiss off. This past July, the Council passed her bill establishing the toughest ATM-security requirements in the United States. Touché.

Perry, Nyear, and Eldridge are part of a quiet upheaval that is transforming retail banking in New York City. These determined customers have drawn a line on the lobby floor. They will not tolerate poor service or unfavorable rates and charges. And because New York is the most influential and largest banking market, bankers all across the nation had better watch out: These customers bite.

A close examination reveals that bankers are crossing the tolerance line all over this city:

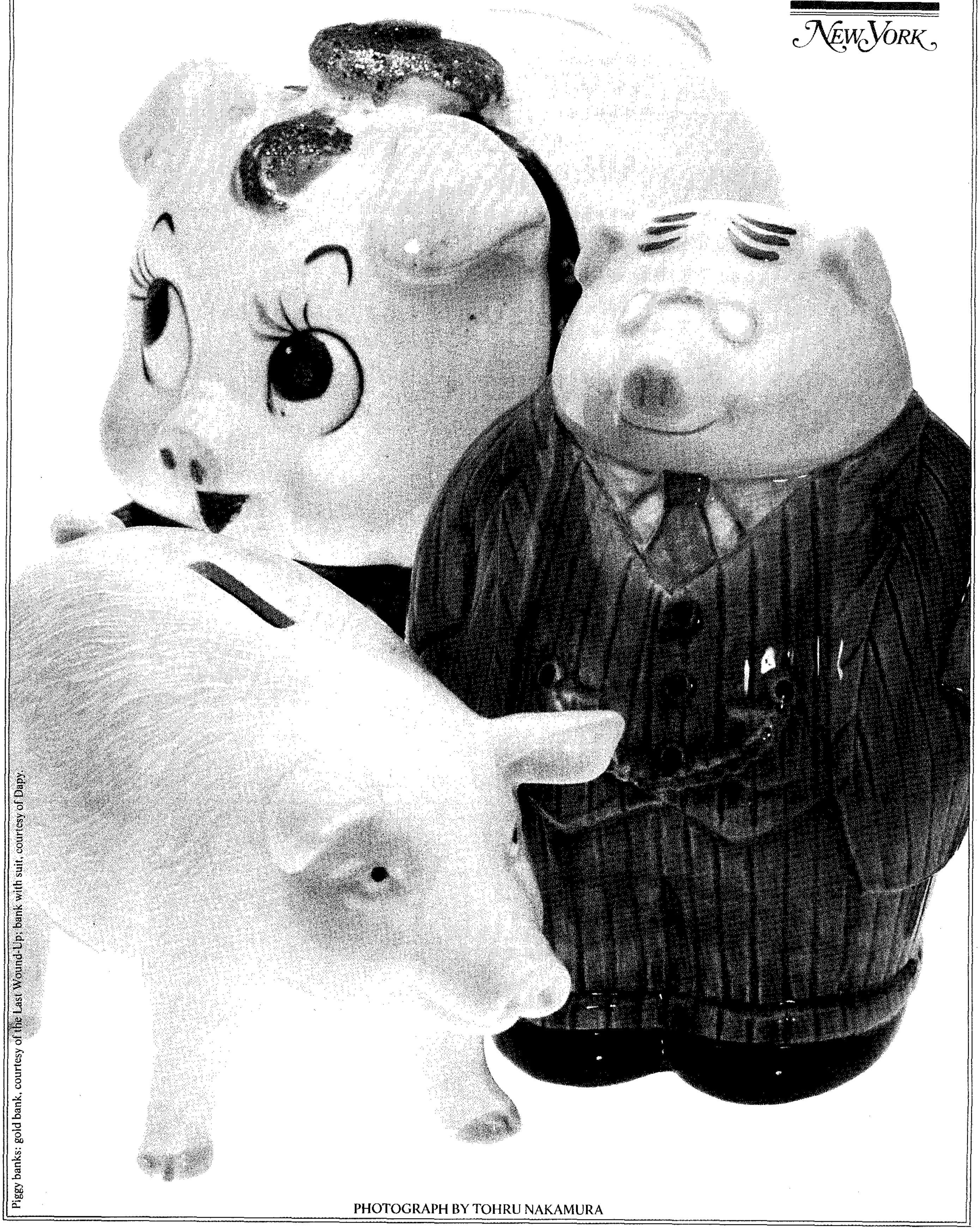
☐ Since 1983, account fees have skyrocketed by as much as 650 percent—fifteen times the rate of urban inflation.

☐ Savings rates consistently underperform the market—thanks, in part, to customer-financed insurance guarantees.

☐ Banks charge the highest credit-card rates to customers who don't know enough simply to *ask* for a lower interest rate or a waiver of an annual fee.

☐ Financial problems generated by irresponsible bank

NEW YORK



Piggy banks: gold bank, courtesy of the Last Wound-Up; bank with suit, courtesy of Dapy.

PHOTOGRAPH BY TOHRU NAKAMURA

managers have been dumped on customers in the form of excessively high fees and loan rates, service cutbacks, disruptive branch closings, and broken account agreements.

□ Banks have designed and operated dangerous ATM locations, failed to put film in surveillance cameras, and installed bogus "security" door locks that can be opened by many magnetic-stripe cards.

□ Traditional bank marketing gimmicks are ingeniously deceptive. For most customers, checking accounts that pay interest are often actually *more expensive* than non-interest-bearing accounts; so-called money-market savings yields are usually *below-market* yields; minimum-balance requirements for "free checking" are set well above statistical real-world balance norms; and the highly touted price discounts associated with "relationship banking" are really just token cuts from already overpriced service charges.

However, customers don't have to put up with any of this abuse—if they know how to get the best banking deals.

To find out where those deals are, I spent two months this past fall shopping inside the city's ten largest banks. I opened checking accounts, gathered information on fees and interest rates, and talked to customers, tellers, branch managers, and top bank executives. I took a stopwatch to more than 100 teller and ATM lines around town. And I put each bank through the acid test of good personal service: problem resolution.

Finally, since many nonbank competitors believe they can do a better job than banks do, I also stepped outside the research parameters ("banking" in New York). Where appropriate, nonbank financial institutions—brokerage houses, mutual funds, credit unions, even the phone company and

---

CHECKING-ACCOUNT-PRICE CALCULATIONS

(Based on Data as of October 1, 1992)

The figures in Tables 1 and 2, which follow, are annualized costs of maintaining a checking account. These figures are based on the following model patterns of monthly activity: 2 automatic pay deposits and 2 human-teller deposits; 20 checks; 1 preauthorized bill payment; 4 ATM withdrawals—2 at the home bank, 1 through NYCE, 1 through CIRRUS/PLUS; 2 ATM balance inquiries—1 at the home bank, 1 through CIRRUS/PLUS.

The annualized costs for this model account include fees for 1 returned check, 1 stop-payment order, and 2 orders of 200 checks. Appropriate substitutions have been made where certain automated services are not available. The average daily balance (ADB) and lowest daily balance (LDB) for each table are as follows: *regular checking account:* ADB, $1,029; LDB, $106.03; NOW *checking account:* ADB, $1,352; LDB, $429.03.

All prices and interest rates used assume that the customer has no other relationship with the bank. Interest rates, which change periodically, were held constant for the year in our calculations. The regular-checking-account price changes since 1983 are based only on the annualized monthly service charge and the applicable per-transaction fees on October 1, 1992, and in 1983. (Chase, Chemical, and Citibank responded to inquiries about their 1983 prices; all other fee increases are based on the figures published in *New York* Magazine on March 7, 1983.)

TABLE 1

REGULAR CHECKING ACCOUNTS

(Ranked From Least to Most Expensive)

Rank	Bank	1992 Annualized Cost (In Dollars)	Price Change Since 1983
1	Manhattan Savings	38.90[1]	NA
2	Marine Midland	57.16	-100%
3	Municipal Credit Union (MCU)	139.90[2]	NA
4	Home Savings of America	150.68	NA
5	National Westminster	207.50	+160%
6	Republic National	207.90[3]	NA
7	Citibank	240.00[4]	See[5]
8	Bank of New York	241.50	+510%
9	Chase Manhattan	249.00	+175%
10	Chemical	273.60	+209%
NR	Bay Ridge Federal S&L	NA	NA
NR	Emigrant Savings	NA	NA
NR	Maspeth Federal S&L	NA	NA
NR	Merrill Lynch CBA	NA	NA
NR	Merrill Lynch CMA	NA	NA

Source: Bank data; *New York* Magazine analysis. Data as of October 1, 1992.
NR = Not ranked; NA = Not applicable—no regular checking accounts.

[1] A price increase coming on December 12, 1992, will raise the cost 432 percent, to $206.90, putting Manhattan Savings in fifth place.

[2] MCU rules require a customer to have a savings account to qualify for non-interest checking; this analysis assumes that the savings account has a negligible balance ($5) and applicable savings-account monthly fees have been added to the checking cost. No interest is earned on the $5 savings balance.

[3] The December 12, 1992, price increase will raise the cost 2 percent, to $212.90. Republic's rank stays the same.

[4] As of a January 1, 1993, price increase, the cost will rise 21 percent, to $290.40, putting Citibank in tenth place.

[5] Citibank price increases since 1983 ranged from 67% to 650%.

TABLE 2

NOW CHECKING

(Ranked From Least to Most Expensive)

Rank	Bank	Annualized Net Cost (In Dollars)
1	Bay Ridge Federal S&L	-0.38
2	Manhattan Savings	11.86[1]
3	Maspeth Federal S&L	75.68
4	Emigrant Savings	130.86
5	Merrill Lynch CMA	134.94
6	Municipal Credit Union (MCU)	139.90[2]
7	Home Savings of America	149.60
8	Merrill Lynch CBA	154.26
9	Republic National	186.86[3]
10	National Westminster	207.50
11	Marine Midland	234.12
12	Bank of New York	241.84
13	Citibank	246.34
14	Chase Manhattan	251.96
15	Chemical	276.56

Source: Bank data; *New York* Magazine analysis. Data as of October 1, 1992.

[1] The December 12, 1992, price increase raises the cost 1,619 percent, to $203.86, putting Manhattan Savings in ninth place.

[2] Assumes a non-interest checking account and a regular savings account that, combined, are treated as a NOW account, with funds swept from savings into checking as needed. This account earned no interest, because MCU pays no interest if the balance falls below $500 on any one day, and the lowest balance on this account was $429.03.

[3] The December 12, 1992, price increase raises the cost 12 percent, to $209.86, putting Republic in tenth place.

[4] The January 1, 1993, price increase raises the cost 20 percent, to $296.74, putting Citibank in fifteenth place.

You Could Pay $57.16 a Month for Regular Checking at Marine Midland, or—for the Same Transactions—$273.60 at Chemical.

manufacturer-finance companies—have been pitted against the New York banks. A handful of other banks—out-of-town Goliaths and Davids—have also been brought into the arena.

This guide is designed to give consumers the information they need to find the best checking, savings, and loan deals, as well as the best service, in or out of New York City. "When people are significantly dissatisfied," says Department of Consumer Affairs commissioner Mark Green, "they should be prepared to move their accounts."

Are customers dissatisfied? Says Mary Ellen O'Donnell, director of the Bank Marketing Association's Quality Focus Institute, "Customers want better savings rates, lower fees, and faster problem-solving." And a 1992 Gallup poll found that only 27 percent of the public greatly trusts bankers.

Bankers have only themselves to blame. Bank marketing departments have created expectations of excellence that banks do not (and, in some cases, cannot) deliver.

Take advertising. One Chase brochure generously offers to let its credit-card customers skip two payments per year "for any reason at all, even if you just feel like taking a month off." But a footnote on another page explains that finance charges keep accruing during that bill-payer's holiday. The bold type gives, the fine print takes away. And that sort of thing is far from uncommon in bank advertising.

"Big commercial banks blow hot and cold," says Charles Rinehart, president of Home Savings of America, based in Irwindale, California, which has acquired and renamed the Bowery Savings Bank. "They run a flurry of ads about personal service, then move on to something else; real personal service never gets baked into the culture of the bank."

Other reasons bankers are held in low public regard are the fiscal irresponsibility that led to the $160-billion bailout of the savings-and-loan industry (the cost will go far higher before all the interest is paid) and the reckless lending policies that have put billions more in high-risk and nonperforming loans on commercial-bank balance sheets. These offenses betrayed the fiscally conservative image that bankers have always put forth.

Certainly, making a profit with other people's money is no picnic. Deposit dollars—sitting in checking accounts and savings instruments—are the raw material of banking. Up to 90 percent of this money must be put to work earning interest income as loans. Depositors clamor for high savings rates, while borrowers at the same bank demand the lowest loan rates. Banks can't favor either the depositor or the borrower too much. It's a terrible bind.

Meanwhile, competition increases on all sides. Chemical's merger with Manufacturers Hanover Trust has given the new Chemical more branches than Citibank has in New York. "It's a new ball game," warns Robert Hutchinson, Chem's managing director of marketing services and product management. "Our goal is to be the clear market-share leader by trying to profitably provide the best customer service," says Jack Stack, Chemical's managing director of New York consumer banking.

Citi's response: "I'm always respectful of the competition," says Pam Flaherty, division executive for the eastern region, "but, frankly, we are more interested in competition from brokerage houses and mutual funds for our share of the customer's mind and wallet. Our Grand Central Financial Center has twenty ATMs, is manned from 7 A.M. to 7 P.M., and has a large investment staff. Right across the hallway is the Dreyfus lion. *That's* the competition."

And well-run banks *will* make a profit and please customers. "Strong managers with an eye on the future are coupling cost reduction with increased customer-service quality," writes Alex Sheshunoff, a bank management consultant, in *ABA Banking Journal.* "The strongest competitors will be broad-based service-oriented institutions . . . [that deliver] common sense banking, executed uncommonly well."

Years ago, only big depositors kept track of savings rates. Now consumers are armed and dangerous, thanks to aggressive newsletters like *100 Highest Yields,* based in North Palm Beach, Florida, which publishes data on the best bank savings rates around the nation each week, and IBC/Donoghue in Ashland, Massachusetts, which publishes a weekly list of the highest-yielding money-market funds nationally.

Checking and credit-card customers have data intelligence, too. The city Department of Consumer Affairs and State Senator Franz Leichter publish an annual ranking of bank checking-account costs, and RAM Research of Frederick, Maryland, tells where to find a walletful of low-rate, no-fee plastic. "There's no reason for anyone to pay 19.8 percent interest or a $20 annual fee for a credit card," says RAM's president, Robert McKinley. "It's strictly up to the consumer to almost set his own rate."

All of this amounts to a significant power shift in favor of savvy customers. But shed no tears for the banks. There are still plenty of gullible people willing to put up with unfavorable rates, high fees, and poor service. "How do the banks get away with it?" asks Green. "Consumer laziness. Habit leads most of us to stay with the bank we already have."

New York's consumer-service assessment puts banks through a grueling test of quality. But the contest is a fair one, because each bank is measured against a field of its peers and competitors under real-world conditions. The information that follows can help consumers improve service and cut their costs by hundreds—possibly thousands—of dollars a year.

FINDING THE CHEAPEST CHECKING

YOUR CHECKING ACCOUNT IS THE FOUNDATION of your financial house. "People consider their home bank to be the bank where they have a checking account," says Richard Field, a senior executive vice-president of Bank of New York. And as a window into your financial soul, your checking account can reveal plenty to a banker seeking a more meaningful relationship.

"It's always easier to sell additional services to an existing

Citibank Has the Best Approach to Clearing Checks: For Good Customers, It Makes up to $2,500 of Any Check Available the Next Day.

customer with whom you've already established trust. It's not a cold call. You have entrée," says Martin Liebman, regional president of Marine Midland's New York–metropolitan area division. "Relationship banking"—having your checking, CDs, credit cards, and other matters all at the same bank—is good for business. "People who keep multiple accounts stay with us much longer. They provide a more stable revenue and profit stream, and we'll give extra attention to those customers," says Liebman.

"Banks generally don't compete on checking fees. You destroy profitability if you play that game," says Field, who apparently worries little about competition; for some customers, Bank of New York has jacked up regular checking fees by 510 percent since 1983. "Checking fees are pretty much the same from bank to bank, so consumers are not confronted with much choice."

But, in fact, consumers do enjoy plenty of choice in checking fees, according to *New York*'s survey. The banks were asked to provide detailed pricing data on their checking, savings, and loan products. All but National Westminster Bank cooperated; information about NatWest products was therefore obtained from individual branches' consumer-service lines. The raw prices were then computer-analyzed, using a realistic model joint account of a professional couple, each grossing $45,000 a year; together, they write twenty checks per month and make six monthly ATM transactions.

The results, shown in Tables 1 and 2, reveal a wide spectrum of costs. A regular-checking customer can pay just $57.16 a year with Marine Midland's accurately named "Good Deal Checking," or spend $273.60 on regular checking at Chemical.

This study centers on the city's ten largest retail commercial and savings banks, with assets totaling $450 billion, or roughly 65 percent of bank assets in the five boroughs. But the 1991 Department of Consumer Affairs annual ranking of 53 banks found that the best checking and savings prices are at smaller community savings-and-loan associations (S&Ls). Therefore, this study also assessed the NOW accounts of two from the top of that list—first-ranked Maspeth Federal S&L and third-ranked Bay Ridge Federal S&L.

Also included was Municipal Credit Union, whose membership is open to some 650,000 city-government employees, state employees working in the city, and health-care providers. Membership is also open to spouses and linear relatives of members—parents, grandparents, children, and grandchildren.

And finally, two Merrill Lynch central-asset accounts, the Cash Management Account (with a minimum opening investment of $20,000) and the Capital Builder Account (with a minimum opening balance of $5,000), were included. Central-asset accounts are designed primarily for high-balance investors who want all their cash and securities in one place. These accounts also provide checking privileges (without minimum-check-size limits) and network ATM access. Each day, all available balances are "swept" into a money-market mutual fund to earn market rates.

Bay Ridge and Manhattan Savings had the best deals on NOW checking accounts. Most banks' annualized net fees on such accounts ranged from $130 to $276. The Bay Ridge account actually netted 38 cents; Manhattan Savings's account fee was only $11.86; and Maspeth's was just $75.68. Merrill Lynch's CMA and CBA were much more expensive than those accounts but considerably less expensive than NOW checking at the big banks. Note: Though Manhattan Savings did well in both regular and NOW checking comparisons, sizable new price increases slated for December 12 will shift the bank into line with the higher-price/lower-earnings banks.

The survey found plenty more to irk customers:

□ Table 2 also shows—amazingly—that at five of New York's largest banks offering both NOW and regular checking, the NOW account was typically more expensive at balance levels representative of those held by most customers. The average annualized net cost of the NOW account was $201; for regular checking, $185. Beware of bankers bearing interest.

□ ATM transaction fees range from zero (regardless of balance) at Republic and Manhattan Savings—even after Manhattan's upcoming December 12 price hikes—to $1.50 (regardless of balance) at Bank of New York when customers access their account through the CIRRUS network.

□ The banks' check-printing prices ranged from $7.84 per 200 checks at Home Savings to $16.36 at Maspeth.

□ Consider how much the annual cost of maintaining a regular checking account has jumped since 1983. Up 175 percent at Chase. Up 209 percent at Chemical. Up 67 percent to 650 percent at Citibank. And with Citi's impending January 1, 1993, price hikes, customers of the bank that never sleeps won't be getting much rest, either, once they realize they're paying from 213 percent to 958 percent of what they paid a decade ago.

"Banks are gouging customers on fees," says state senator Leichter. "They're jacking up revenues to offset huge losses in real-estate and overseas loans." Nationwide, commercial banks collected $13.7 billion in deposit-account fees last year, or $152 for every U.S. household.

Bank marketers claim that customers can avoid all these nasty charges by maintaining certain minimum-balance levels. But the research indicates that "free checking" claims are a sham for most customers.

Yes, the bank will waive monthly fees and per-transaction charges if you maintain a set minimum balance—generally $1,500 in regular checking and $5,000 in a NOW account. But how many people can do that?

According to an obscure functional-cost analysis published by the Federal Reserve Bank each year, fully 90 percent of regular checking-account customers—with real-world incomes and real bills—maintain an average daily balance of just $1,029. For NOW accounts, 57 percent of depositors maintain an average daily balance of $1,352. (These numbers were used in the model-account analyses in Tables 1 and 2.)

Thus, the lion's share of bank customers are unable to hit those elusive minimum-balance targets, which have risen between 100 percent and a beastly 567 percent since 1983.

Some banks confirm this finding; others refute it. "Roughly 65 percent of our regular-checking customers will pay a fee in any particular month," admits Bank of New York's Field. However, Chemical, whose minimum-balance requirements are identical to B.O.N.Y.'s, says that only 34 percent of its customers pay checking fees.

Another way to avoid checking fees at many banks is to maintain certain balances in other deposit accounts—CDs, savings, money-market accounts—electronically "linked" to your checking. The relationship thing. "Fees are not a big issue because of the many ways you can avoid them, based on your total relationship," says Hutchinson, of Chemical. His bank, for example, will waive its *inflated* NOW *checking fees* if you keep either $5,000 in NOW checking or a combined $5,000 in all Chem deposit accounts. Forging a total relationship with one bank can cut the costs of overpriced services—somewhat. But the discounts are hardly good enough when you compare them with even better deals available elsewhere—as we shall see later in this article.

Luckily, there are other, better ways to cut fees:

□ Study your actual average and lowest daily balances, ATM usage, and check-writing patterns, and shop for a bank whose fee-waiver rules fit your financial style.

□ Beware of checking accounts whose minimum-balance requirements are based on the *lowest* daily balance during the month. For instance, if you have a NOW account at National Westminster and your balance should fall below $1,500 for even one day, the NOW-account charges would kick in, and you would earn no interest for the entire month. Accounts whose minimum-balance requirements are based on the *average* daily balance for the month are better deals for consumers.

□ Note that in *New York*'s survey, local community banks and credit unions rated highly for low-cost checking. To find out if you qualify for membership in a credit union, call the New York State Credit Union League (800-342-9835).

□ Don't buy checks from the bank; order them directly from mail-order check printers. Current, Inc., of Colorado Springs, Colorado, a division of Deluxe Check, sells basic and design checks for $6.95 per 200 (including postage and handling on your first set). Call (800) 533-3973 for ordering information.

TABLE 3

CHECK-CLEARING SCHEDULE—

ACCOUNTS AT LEAST 31 DAYS OLD

(Ranked From Fastest to Slowest)

The banks listed below are ranked according to how quickly they clear a variety of checks drawn on local and nonlocal banks. The table below indicates when a customer can generally withdraw the entire amount of a deposited check for cash. Quicker availability—without the extra cost of overdraft-checking protection or holds on funds in other accounts—may be offered under certain circumstances. Count the day of deposit as "0," the business day after deposit as "1," etc.; the funds-available date listed is the number of days after deposit. Federal law stipulates that checks *must* clear no later than the number of days indicated as "Fed Standard."

			Next-Day	Local (NYC)		Nonlocal Check From		
Rank	**Bank**	**Cash**	**Item (A)**	**Check (B)**	**L.I.**	**N.J.**	**N.Y.**	**Calif.**
1	CITIBANK[1]	0	1	1–3	1–4	1–5	1–4	1–5
2	MARINE MIDLAND	0	1	1	1	1–2	1–2	2–3
3	CHEMICAL[2]	1	1	1	3	3	3	3
4	HOME SAVINGS	0	1	2	2	5	2	5
5	CHASE	0	1	2	3	4	4	5
6	NATWEST[3]	0	1	2	2	5	4	5
7	MANHATTAN SAVINGS	1	1	3	3	4	4	6
8	REPUBLIC	1	1	3	3	4	4	6
9	BANK OF NEW YORK	1	1	3	3	5–6	3	5–6
10	EMIGRANT	1	1	3	4–5	5	5	5
	FED STANDARD	1	1	2–3	5–6	5–6	5–6	5–6

Source: Bank funds-availability-policy data, *New York* Magazine analysis. Data as of October 1, 1992.

(A) U.S. Treasury checks deposited in New York State; checks drawn on the bank to which they are being deposited; teller's, cashier's, certified, or depository checks; all wire transfers.

(B) "Local" checks are those drawn on accounts of bank branches in New York City and have routing numbers 0210, 0215, 0216, 0260, 2215, 2216, or 2260, according to the New York Federal Reserve Bank. The routing number consists of the first 4 digits of the number printed on the bottom of a personal check or the first 4 digits in the second grouping of numbers on the bottom of a business check.

[1] For customers who have not had an overdraft for the previous 7 to 12 months, Citibank releases up to $1,000 from any deposited checks on Day 1; if there have been no overdrafts for the previous 12 months or longer, the bank releases up to $2,500 on Day 1. For deposits over $5,000, the amount above $5,000 will be delayed up to 4 more business days. Funds that would have become available on the business day of Monday are available on the previous Saturday.

[2] Funds from deposits of $10,000 or more will generally be available no later than Day 4.

[3] Some cash deposits and checks drawn on National Westminster (NatWest) may be available the same day. NatWest treats Long Island checks (routing numbers 0214, 0219, 0280, 2214, and 2219) as local checks.

ANNUIT COEPTIS

ACCESS TO YOUR MONEY

IN TIME-SENSITIVE NEW YORK, BANKING ACCESS IS DEfined as: (1) short lines, (2) plenty of convenient, high-speed technology, and (3) quick availability of funds from deposited checks. Banks have made great improvements in all three areas since *New York* last examined banking services, in 1983.

Back then, the depositor of a check drawn on a California bank could wait for funds to become available for as few as two days or as many as ten days. The Expedited Funds Availability Act of 1987 standardized check-clearing times; customers can get the fine-print details by asking for their bank's funds-availability policy. That information has been distilled into Table 3, which shows—surprisingly—that all of the banks *New York* surveyed hold funds (with very few exceptions) for fewer days than the maximum allowed by law. Some banks, however, free up customers' money significantly faster than others.

ON PROBLEM SOLVING, CITIBANK, MANHATTAN SAVINGS, AND REPUBLIC GOT 'A'; CHEMICAL, HOME SAVINGS, MARINE, NATWEST, 'F'.

Citibank, which had one of the worst check-clearing schedules in 1983, now has the best no-gimmicks approach. For good customers, Citi makes up to $2,500 of any check available the next day, whether the check is from New York City, Los Angeles, or anywhere else in the Continental U.S. That $2,500 is comfortably above the size of most deposit items. And all you have to do to qualify as a good customer is not to have bounced any checks for the past year. That's not an onerous burden.

Most other banks hold money from local checks until the second or third day after deposit, and hold out-of-town checks until the third through the sixth day. A federal law allows holds until the third day for local checks and the sixth for nonlocal ones. (But many checks that you'd think would be local aren't. Anything outside the city limits—including Long Island, Westchester, and New Jersey—is nonlocal, according to the New York Federal Reserve Bank.)

If your bank has a favorable check-clearing policy, you can get fast access to your money without jumping through hoops. Most banks would rather have you sign up for overdraft protection, which covers withdrawals and checks written against uncollected funds. But that's not faster clearing, it's a fast loan—with interest. Another phony expedited-clearing scheme requires that you have a savings account at the same bank. The bank puts a hold on funds in *that* account until the "instantly cashed check" clears.

Lines—believe it or not—are another bright spot today. Ten years ago, a customer might stand in a peak-lunch-hour teller line for 36 minutes. Today the average wait is less than three minutes to see a human teller, or a minute and 28 seconds at the ATM. Chase and some branches of Citibank and Chemical have electronic signs showing the estimated line wait. At Manhattan Savings, pianists and strolling violinists serenade the customers—some of whom stay to listen to the music long after their banking business is done.

What's keeping lines so short? Thank automation—the third piece of good banking news—and virtual universal access to 11,960 New York Cash Exchange (NYCE) ATMs in 24 states, and to 86,000 CIRRUS or 90,000 PLUS ATMs worldwide. (Citibank is not a member of NYCE but is plugged into CIRRUS.)

Twenty-four-hour telephone-service lines are coming into vogue, too, and more technological conveniences are on the way: ATMs that can "read" and cash checks on the spot; in-store point-of-sale (P.O.S.) terminals that will electronically transfer funds from your account to the store's without your ever touching the cash; and miniature computer-scanned images of the checks you've written that month, mailed to you in the monthly statement (up to eighteen images per page) instead of the actual canceled checks.

All that doesn't mean you should leave your copy of *War and Peace* home when you go to the bank. Line length can very considerably from branch to branch. One customer at National Westminster's Broadway and 38th Street branch was glad the line I was timing was only nine and a half minutes long. "This is short," she said. "Normally you can spend twenty minutes of your lunch hour on line here."

None of the banks listed in Table 5 really makes customers wait an intolerable time. But some have clearly made more of a commitment to speed than others. Nine of the eleven lines I timed at Bank of New York involved no wait. That's no accident. Short lines are part of a quality package the bank believes it must deliver to attract its target market—upscale customers in the top 2 percent of income who hate crowds and insist on quality. There was a different kind of dependability at Republic, where more than half the lines were seven minutes long, or longer—even on days when the waits at most other banks in the same area were running from zero to two minutes.

Citibank's commitment to technology has paid off in consistently short lines and has helped the bank pull off the most dramatic improvement. When *New York* last surveyed banks, in 1983, Citibank lines were legendary for being the absolute worst—averaging 14.4 minutes. Today, the average is less than a minute and a half. A walk into Citi's Seventh Avenue and 34th Street branch explains how the bank does it. There, no fewer than twenty ATMs with buttonless, infrared-activated "touch screens" gobble up lines in no time. There are also machines that just take deposits, and others that spit out statements. Telephones handle inquiries, check orders, and more. All this user-friendly equipment siphons customers away

TABLE 4

BRANCHES AND TECHNOLOGY

(Ranked From Most to Fewest Manhattan Branches)

Rank	Bank	Manhattan Branches	Manhattan Own ATMs	Network ATMs	Direct Dep.	24-Hr. Phone
1	Chemical	125	223	90,000	Yes	Yes
2	Citibank	55	520	78,688	Yes	Yes
3	Chase	48	145	87,000	Yes	Yes
4	Bank of New York	19	31	80,000	Yes	Yes
5	Marine Midland	18	37	80,000	Yes	No
6	Republic National	16	15	60,000	Yes	No
7	National Westminster	15	22	80,000	Yes	No
8	Emigrant Savings	12	11	87,000	Yes	No
9	Home Savings	10	30	87,000	Yes	No
10	Manhattan Savings	7	3	60,000	Yes	No
11	Municipal CU	1	0	87,000	Yes	No
12	Bay Ridge Federal S&L	0	0	0	Yes	No
13	Maspeth Federal S&L	0	0	0	Yes	No

Source: Bank data.
All data as of October 1, 1992.

from the human-teller lines—making those lines short, too.

Other banks are playing catch-up, but Citibank—the only bank that engineers and assembles its own ATMs—is light-years ahead of everyone else. It's now already pioneering the next advance in technology—computers that empower tellers to provide services and authorize transactions that they used to have to send you to an officer for. "We're constantly upgrading our tellers' ability to do the job," says Flaherty. "Platform officers [those who open accounts, make loans, and so forth] will also have a cash drawer so they can perform teller functions."

By mid-1993, all Citibank branches will have this system in place, and Citi customers will soon be getting used to the latest innovation—making deposits without having to fill out a paper deposit slip. "You'll just hand the teller your deposits and he or she will give you a receipt," says Flaherty.

If you're still bedeviled by long lines, there are other ways to get around them without switching banks:

☐ Have your paychecks, Social Security checks, or dividend checks deposited into your account electronically and automatically, to avoid having to cash or deposit them when everyone else crowds in to do the same thing.

☐ Avoid peak traffic hours, generally between noon and 2 P.M. on Mondays, Thursdays, and Fridays; the first and fifteenth of the month; and the last banking day before a three-day weekend or holiday. There is often a late-afternoon surge, particularly at branches open later than 3 P.M. The ATM rush hour is from about 7:30 to 8:30 A.M. and from 5 to 6 P.M.

TABLE 5

LUNCHTIME TELLER-LINE WAITS

(Ranked From Shortest to Longest Wait)

Rank	Bank	Average Wait in Minutes and Seconds At Human Teller	At ATM
1	Bank of New York	:44	:00
2	Citibank	1:29	1:28
3	Chase Manhattan	1:54	2:06
4	Home Savings	2:18	1:07
5	Marine Midland	2:19	:51
6	Chemical	2:40	2:44
7	National Westminster	2:38	:55
	Average	2:39	1:28
8	Manhattan Savings	2:55	NA
9	Emigrant Savings	5:15	1:20
10	Republic National	5:28	NA

Source: *New York* Magazine. Data from September and October 1992 tests.

Despite automated access to your account anytime, anywhere, a conveniently located home branch is still the No. 1 reason people choose one particular bank over another. "In Manhattan, if your branch is not within three blocks of the customer, you're not within his or her trading area," says Bank of New York's Field.

As Table 4 shows, Chemical now has the largest branch system in Manhattan, followed by Citi and Chase. The big three banks have laid out a network of about nine branches per square mile south of 57th Street to capture customer deposits. This collection network functions so well that banks get away with charging extra for the perceived convenience. (But what do all those branches matter if you frequent only the one closest to home or work and use the nearest network ATM for routine business?)

Compare Table 4 with Tables 1 and 2. The most expensive checking accounts tend to be found at banks with the most branches. The most favorable prices are at Bay Ridge Federal S&L (no Manhattan branches), Manhattan Savings (seven Manhattan branches), Marine Midland (eighteen Manhattan branches), and Municipal Credit Union (one Manhattan branch).

Moral: There is nothing unwise about choosing a convenient branch. But first appraise all your options. Chances are that there are half a dozen just-as-convenient other banks within only a block or two of wherever you're standing. Base your choice on the one with the best service and prices.

PROBLEM RESOLUTION

SOONER OR LATER, EVERY bank customer runs into a problem. "An individual will accept an occasional error, if the bank is responsive. That's when you test a bank—when things go wrong," says Bank of New York's Field.

Banks often fail that test. When Cherie Rosen, a theatrical music director, deposited a $4,000 teller's check into her Apple Bank branch earlier this year, it was supposed to go in as cash. It didn't. While Rosen was out on the road with a production of *Man of La Mancha*, checks started bouncing all over the place. "It cost me a fortune in long-distance phone calls to straighten it out," says Rosen. Nationally, of the 7.5 million checking accounts closed in 1990, 12 percent were closed because the customers were dissatisfied with service, according to Payment Systems, Inc.

"A problem can make or break a customer relationship, and we're dedicated to doing our darnedest to fix problems. That's very important," adds Chemical's Hutchinson. Preventing bank-branch blowups is critical for another reason. Research shows that while satisfied customers tell three people about their good experience, a customer with his nose out of joint seeks revenge by telling eight or nine.

All this is what's preached up in the executive suites. But how well is the gospel about problem resolution practiced down at the branch level? I got a chance to test what happened when things go wrong, because a problem cropped up at each of the banks where I opened a checking account. This unplanned bonus test created both winners and sinners.

When I opened my accounts, nine of the ten banks—unbeknownst to me—"verified" my identity with Chex-Systems, a national consumer-reporting agency based in Minneapolis. In the process, the banks left an electronic trail of personal information—my name and Social Security number—and an "inquiry" that indicated I had opened an account. No one asked for my permission, and I have no evidence that I ever signed an agreement allowing release of information about my private dealings. When confronted with this fact later, bank personnel denied that they had divulged the information. But I got a copy of my ChexSystems report. It showed in black-and-white that Citibank, Home, Chase, Bank of New York, National Westminster, Marine, and Chemical had done just that. Republic and Manhattan Savings telephoned ChexSystems in my presence, but they are not listed on the report. There is no record that Emigrant ever contacted ChexSystems.

ChexSystems is designed to alert banks to repeatedly bounced checks, fraudulent activity, unpaid service charges, and accounts that have been closed for cause. On that score, my report said "Reported information: None."

Nevertheless, the banks were spooked that someone was opening so many accounts, because that could be a prelude to a check-kiting scheme. (After booking a combined total of more than $19 billion in bad loans, these banks might very well lose sleep over my $100 checking account.) I wasn't intent on making born-again-cautious bankers accept a risky relationship; I was interested in how each one resolved problems, and I assigned a subjective grade to each bank's performance.

The most startling response came from Citibank—whose reputation for impersonal, inhuman service was decisively smashed by this test. Citi earned an A+, because it was the only bank to call me when the problem came up. The platform officer listened and did additional work to resolve the problem. She acted in a responsive, personal, and cheerful manner and let me keep the account open.

Manhattan Savings and Republic also each earned an A+. While I was opening the accounts, their officers requested additional information—telephoning ChexSystems in my presence. They asked me if I could confirm opening several other accounts. I did not tell them I was writing this article; I explained that I was "shopping around for the best bank." In a polite, businesslike fashion they solved the "problem" right on the spot and kept my accounts open.

Chase got only a C. Instead of calling me to find out what was going on, the bank simply put a hold on my account. I was "notified" when I found that my ATM card wouldn't work. An officer at my home branch did listen when I offered an explanation and agreed to see if I could keep my account open. But two days later, I was "asked" to close the account on orders from the branch manager—an unsatisfactory resolution. (The bank was "uncomfortable" that I had opened so many accounts.) Adding insult to injury, $9.50 in service charges was deducted from my never-used account.

Four banks—Chemical,

TABLE 6

SMALL SAVINGS

(Ranked From Most to Least Earnings)

This table shows how much a saver of modest means could earn (or lose) in a year by starting with $264.60 in regular savings, $1,938 in a money-market account (MMA), and $2,500 in a 1-year CD. Shown above the line are one year's dollar earnings minus applicable account fees. Shown below the line is the effective annual yield. Interest rates, which change periodically, were held constant for the year in our calculations.

Rank	**Bank**	**Total ($4,702.60)**	**Regular Savings ($264.60)**	**MMA ($1,938)**	**1-Yr. CD ($2,500)**
1	STANDBY RESERVE[1]	$178.69 3.8%	$10.05 3.8%	$73.64 3.8%	$95.00 3.8%
2	BAY RIDGE FEDERAL S&L	152.19 3.2%	8.74 3.3%	54.15 2.8%	89.30 3.6%
3	MANHATTAN SAVINGS	140.21 3.0%	8.22 3.1%	53.20 2.7%	78.90 3.2%
4	EMIGRANT SAVINGS	134.56 2.9%	–15.23 –5.8%	–67.02 3.5%	82.77 3.3%
5	MASPETH FEDERAL S&L	127.93 2.7%	7.39 2.8%	44.19 2.3%	76.35 3.1%
6	REPUBLIC NATIONAL	115.98 2.5%	–16.12 –6.1%	53.20 2.7%	78.90 3.2%
7	HOME SAVINGS	114.04 2.4%	–30.00 –11.3%	59.94 3.1%	84.10 3.4%
8	MARINE MIDLAND	113.53 2.4%	–4.11 –1.6%	49.01 2.5%	68.63 2.7%
9	CITIBANK	93.53 2.0%	–23.63 –8.9%	49.56 2.6%	67.60 2.7%
10	CHEMICAL	90.18 1.9%	–30.34 –11.5%	45.20 2.3%	75.32 3.0%
11	NATIONAL WESTMINSTER	71.98 1.5%	–41.24 –15.6%	50.00 2.6%	63.22 2.5%
12	CHASE MANHATTAN	57.83 1.2%	–60.00 –22.7%	49.20 2.5%	68.63 2.7%
13	MUNICIPAL CU	38.06 0.8%	–42.00 –15.9%	–1.65 –0.1%	78.41 3.1%
14	BANK OF NEW YORK	–17.79 0.4%	–29.70 –11.2%	–60.58 –3.1%	72.49 2.9%
NR	MERRILL LYNCH CBA[2]	NA	–57.65 –21.8%	–4.96 –0.3%	NA
NR	MERRILL LYNCH CMA[2]	NA	–92.54 –34.9%	–35.74 –1.8%	NA

Source: Bank data; *New York* Magazine analysis. NR = Not ranked. NA = Not applicable. Data as of October 1, 1992.

[1] For comparison purposes, this money-market fund—which is not federally insured—is treated as though it were a regular savings account, an MMA, and a CD.

[2] For comparison purposes, these central-asset accounts—which are not federally insured—are treated as though they were a regular savings account and an MMA.

> **BANK ANNUAL YIELDS ON REGULAR STATEMENT SAVINGS RANGED FROM A SUPERLATIVE 3.3-PERCENT TO A DREADFUL *MINUS* 22.7 PERCENT.**

Home Savings, Marine, and National Westminster—got a failing grade. All four of them summarily closed my account, no questions asked. Chemical, Home, and Marine were totally uninterested in any explanations I had. "The bank's investigations department does not want the account," said a Home assistant manager. "When we get unfavorable information on a new account, we close the account," said a Marine branch manager. Chemical shunted me off to bankwide customer service, which bounced me back to the branch; there, the manager's secretary told me he was "unavailable"—just moments after he had spoken to me on the phone and had cut me off in mid-sentence. NatWest did listen when I asked to be heard—but it didn't matter. None of the banks would reopen the account. "We're not accusing you of anything; we're just following Chemical policy," said one Chem customer-service person. Chemical also misspelled my name on the checks.

Bank of New York seemed unconcerned about the proliferation of checking accounts but had a different problem and scored a C. My ATM card didn't work. A branch customer-service person could not identify the problem and did not resolve it. I called the bank's 24-hour customer-service phone, and an operator did identify the problem—the branch manager had voided my card. The computer account screen directed me to the branch manager. An assistant branch manager worked diligently on my behalf: She was determined to identify the problem. (The bank had been unable to verify employment information.) She was a businesslike customer advocate and satisfactorily got the matter resolved. However, the bank lost points for not calling me when the problem arose and for voiding my ATM card without notification.

Emigrant, which had yet a different problem, scored a C-. The bank never sent me my ATM card or checks. I tried to see a customer-service person at the branch, but a mob of waiting customers (I was told I'd have a half-hour wait) prevented that. By phone, a helpful customer-service operator identified the root of the problem—the person who opened my account never put in the ATM or check orders—but I was told to come into the bank to reorder both in person.

How well a bank resolves problems is an important measure of personal service. Republic, whose problem resolution I judged among the most satisfactory, puts a lot of emphasis on personal service. (Republic and Manhattan Savings Bank are owned by the same holding company.) " 'Relationship package' is the latest industry buzzword," says senior vice-president Dave Rosen. "There's no such thing. Relationships are built between people." Rosen credits Republic's high personal-service level to branch managers who stay in place an average of 7 years (many have stayed for 20 to 30 years). Republic and Manhattan branch managers establish long-term relationships with customers, have considerable leeway in how they choose to deliver quality, and share with their tellers and officers an annual pool of incentive bonuses for good service; last year, the pool hit nearly $100,000 at the best branch.

And Citibank, despite its image as RoboBank, seems able to provide as much personal service as necessary. Long-term customers like Richard Greene, a contributing editor for *Financial World,* are satisfied with Citi, even though a recent trend concerns Greene: Once again, his Citibank home branch has converted into an all–ATM branch. His home branches (a Citi home branch must be manned with human beings) have been progressively converted to all–ATM branches, moving westward from First Avenue and 28th Street to Second Avenue and 23rd Street and, finally, to Lexington Avenue and 23rd Street. "I was always taught that it's good to know your branch manager. I wouldn't know him now if he bit me," says Greene. But when Greene did have a problem—forgetting to transfer funds from one account to another before leaving for a trip to California—the problem was easily solved with a long-distance phone call. "Basically, I'm very happy," he says.

Granted, my judgment on the quality of problem resolution at each bank is based on how it handled just one problem. But sometimes a bank gets only one chance—to lose a customer or win him or her for life. The banks that passed this test deserve positive consideration.

SAVINGS

THERE'S NO NICE WAY TO SAY IT: WHEN IT COMES to savings, the city's biggest banks take customers to the cleaners.

Those who can save only modest amounts in a regular statement savings account get the biggest fleecing. As Table 6 shows, bank annual yields on those accounts ranged from a superlative 3.3 percent at Bay Ridge Federal S&L to a dreadful *minus 22.7 percent* at Chase! Ten other institutions racked up a net loss for the model regular savings account.

How can you lose money in a savings account? Easily. If your balance falls below a certain level, you get slammed with fees. Chase's account docks small savers $15 per quarter if they keep less than $1,000 on deposit. Some 65 percent of regular savings accounts have an average daily balance of $264.60, according to Federal Reserve statistics.

New York's analysis of savings uses the Fed's real-world balance levels to assess the real value of each bank's regular savings and money market savings. According to the Fed, 47 percent of money-market accounts maintain an average daily balance of $1,938. Table 6 shows where small savers get the best and worst effective annualized yields—after applicable fees are subtracted.

Standby Reserve Fund (800-221-5616) was also

Some Out-of-State Banks Pay One-Half to One Point More on CDs Than Do Banks in New York. And Getting Such a CD Is Easy.

brought into the analysis to show how its returns would compare if the model customer put his or her money there. According to the research of IBC/Donoghue, which rates hundreds of money-fund yields weekly, Standby Reserve ranked first among hundreds of funds for the nine weeks before *New York* made its survey.

Of course, money-fund investments are not covered by federal deposit insurance, as bank deposits are. Many funds, however, invest in government-agency securities, which are guaranteed by the U.S. government. Funds that invest in corporate obligations protect themselves by sticking with top-quality commercial paper issued by financially solid corporations and by keeping the fund's portfolio invested in instruments from a widely diversified mix of companies. According to the Investment Company Institute, the mutual-fund-industry trade group, no money fund has ever gone bankrupt or created a loss for investors since 1951, the year the money-fund concept was invented. By contrast, 271 banks and S & Ls went belly-up in 1991 alone.

Though Standby was top-rated, it's no fluke that a money fund bested the banks. In general, bank "money market" rates underperform real-market rates paid by money-market funds. The reason: Bank customers accept a lower rate because their bank deposits are federally insured. Eight other money funds topped the best New York–bank money-market-account yield for the week ended September 29, according to IBC/Donoghue. The average general-purpose money-fund yield of 2.91 percent (net of all expenses) for the week ended September 29 beat 87 percent of the big and small New York banks rated here in the small-saver category.

Money-fund yields beat bank "money market" yields because money funds are highly efficient, low-cost investment companies that pass all earnings on to the fund shareholders (minus an expense charge of about half of one percent of assets, which is already subtracted from stated yields). Bank-savings interest paid to you is one of the bank's many costs of doing business, so the bank's profit is dependent on keeping savings-interest rates (expenses) as low as possible.

For that reason, along with federal insurance of bank deposits, the average money fund will almost always yield more than the average bank MMA. A well-managed money fund will do even better. The best way to find such a fund is through ratings in the bimonthly *Donoghue's Money Letter.* (For subscriptions of $127 a year, a free sample, and/or a free copy of *Donoghue's Top Money Funds Report,* call 800-445-5900, ext. 1.)

"Money-market funds are designed to be a better alternative to bank products," says Mary Sue Hoban, spokeswoman for *Donoghue's Money Letter.* "They provide free check writing, it's easy to put your money in and take it out, there are no early-withdrawal penalties, and the yield is at least competitive with—typically better than—that of bank MMAs."

Standby Reserve, of course, does not offer regular savings, money-market accounts, or CDs; the tables compare the fund's money-market return if the small saver put his $264.60 into the money fund instead of a bank savings account. Likewise, the Standby numbers listed under the $2,500 CD show what the yield would be if the money were put into the money fund instead of a CD.

If you had $2,500 to tie up for a year in a CD, a money fund would not be the place to put it. Because they allow you to take out your money as you need it, money funds, bank MMAs, and regular savings accounts yield less than CDs, which involve a commitment on your part to leave the money in the bank for a set period. For that time distance between you and your money, banks normally pay a somewhat higher interest rate.

As Table 6 shows, the New York banks typically

TABLE 7

FINANCIAL STRENGTH

(Ranked From Highest to Lowest Core Capital Ratio)

Rank	Bank	Core Capital/ Adj. Total Assets (percent)	Nonperform. Assets And Repossessed Real Estate/Assets (percent)	Total Assets ($ billions)	Veribanc Rating
	Savings Banks				
1	Manhattan Savings	6.83	1.47	6.2	Green***
2	Home Savings	6.24	5.45	6.0	Green***
3	Emigrant Savings	4.72	1.27	6.9	Yellow*
	Commercial Banks				
1	Republic National	7.68	.36	26.8	Green***
2	Marine Midland	6.34	7.20	16.1	Green**
3	Chase	5.92	7.23	74.4	Green**
4	Chemical	5.77	5.09	113.3	Green**
5	Bank of New York	5.65	3.21	38.2	Green***
6	National Westminster	5.51	6.90	15.7	Green**
7	Citibank	4.69	7.39	170.0	Yellow*

Source: Sheshunoff Management Services, Inc. Veribanc. Data as of June 1992.
Green = any institution that has an equity-to-asset ratio above 5% and had positive income for the quarter.
Yellow = any institution that has an equity-to-asset ratio of between 3% and 5% and/or had an income loss.
Stars (*) indicate rating strength from zero stars (lowest) to three stars (highest).

pay somewhat more for the one-year CD than for the MMA. But other banks—outside New York—pay significantly more on CDs. "You can get a one-half-to-one-point-higher yield by going out of state to get a CD," says Robert Heady, publisher of *100 Highest Yields.*

For example, while the best New York City bank's yield on a one-year CD was 3.6 percent at Bay Ridge Federal S&L, Piedmont Federal Savings Bank in Virginia was yielding 4.06 percent, according to *100 Highest Yields.* How much more is that worth? The Piedmont CD would yield $101.50 on $2,500—$12.20 more than you'd get at Bay Ridge and $38.28 more than you'd get at National Westminster.

The gain from investing nationally can be even bigger for longer-term CDs. On October 1, Marine would have paid an average annual yield of 5.3 percent on a $2,500 five-year CD. But Eastern Savings Bank of Maryland was paying a 6.05 percent average annual yield, so it would have paid $117 more in interest than Marine.

Putting your money into an out-of-state bank CD is easy, too. Once you establish contact with the bank, you can mail in or wire your deposit. An eight-week subscription to *100 Highest Yields* (800-327-7717), which contains information about the nation's highest-yielding bank CDs, MMAs, and IRAs, costs $34. Subscribers also receive information about out-of-state saving.

TABLE 8

CREDIT CARDS

(Ranked From Least to Most Costly)

(THESE ARE THE FEES THAT BANKS CHARGE THEIR BEST—OR SAVVIEST—CUSTOMERS)

Rank	Bank	Annual Rate in %	Annual Fee in $	Model Annual Cost in $
1	Charles Givens Organization (800) 284-4082	7.75	37.50	165
2	Arkansas Federal (800) 477-3348	8.00	35.00	167
3	Wachovia Banks (800) 842-3262	8.9	39.00	185
4	Oak Brook Bank (800) 666-1011	10.4	20.00	191
5	Bank of N.Y. Consumers Edge (800) 942-1977	11.9	0.00	196
6	Marine Midland	12.27	15.00	217
7	Municipal Credit Union	12.9	15.00	227
8	AT&T Universal	14.9	0.00	245
9	American Express Optima	14.25	25.00	259
10	GE	14.9	25.00	270
11	GM	16.4	0.00	270
12	Home Savings	16.9	0.00	278
13	Citibank	15.9	20.00	281
14	Chase	16.4	20.00	290
15	Chemical	17.4	20.00	306
16	Emigrant	17.9	20.00	314
17	Discover	19.8	0.00	326
18	National Westminster	19.8	20.00	346
NR	Bay Ridge Federal S&L	NA	NA	NA
NR	Manhattan Savings	NA	NA	NA
NR	Maspeth Federal S&L	NA	NA	NA
NR	Republic National	NA	NA	NA

Source: Bank rate and price data; *New York*'s analysis; RAM Research. All rates as of October 1, 1992.
NR = Not rated; these banks do not offer credit cards. NA = Not applicable.
These costs are applied to the the average balance that real people maintain on their credit card—$1,644 for a year.

BANK SAFETY

THERE ARE TWO ISSUES IN BANK SAFETY. ONE INvolves the financial stability of the bank to which you're entrusting your money. The other involves personal safety at the bank's ATMs.

Thanks to federal deposit insurance, most depositors who stay within coverage limits need not worry about losing everything in a bank failure. The full faith and credit of the nation's taxpayers stands behind every deposit dollar. However, financial instability can cause other problems. "FDIC insurance has diluted the importance of strength and safety, but financial strength is not something depositors should be oblivious to," says John Tamberlane, Republic's executive vice-president of domestic-banking administration. "What happens with a CD when a bank closes? Either the FDIC liquidates the CD account or the bank it sells the deposits to has the right to change the terms and lower the interest rate paid."

Consumers can also get hit by falling debris from a shaky bank. "To improve earnings, a weak bank will likely impose new fees. If it's looking for an earnings injection, it's more likely to target fees to get the money. The bank will also lay off people. That has a direct impact on service quality, and it disrupts the personal relationship," says Tamberlane.

Table 7 rates the banks on the strength of their core capital as a percentage of assets. That number represents the cushion that a bank has for absorbing potential losses. Also shown is one kind of potential loss-maker, nonperforming assets—loans on which the borrowers are not paying their interest—and repossessed real estate as a percentage of total assets.

Government intervention is assisting consumers on the matter of their personal safety at ATMs. More than 700 robberies and attempted robberies have occurred at ATMs in New York City over the past two years. There have also been abductions and a murder.

City Council staffers surveyed 231 ATM locations around the city and found that 40 percent had potentially dangerous hiding places that assailants could use. Some 57 percent of all bank–ATM locations had no exterior lighting at indoor sites, and 78 percent had no surveillance cameras trained on the ATM. "A lot of them don't work or are out of film," says Eldridge. And Council investigators found that many cards with a magnetic stripe can unlock an ATM vestibule.

When the city's bankers heard these shocking results, they immediately leapt into action. To fix the security breaches? No, they unleashed an army of lawyers and lobbyists to fight Eldridge's resolution calling for tough standards.

Most of the standards, passed into law anyway last July, will go into effect on January 1. They call for, among other things, improved lighting, surveillance cameras, an unobstructed view of the ATMs from the street, and mirrors to expose muggers in hiding. Bankers will have up to eighteen months to hire uniformed guards or invent door locks that can be opened only by the bank's ATM cards. The law improves safety but doesn't guarantee it. To protect yourself, follow these tips:

□ Avoid peak ATM crime times: 22 percent of crimes occur on Sundays and 17 percent on Thursdays and Saturdays; some 40 percent of ATM crimes occur between 7 P.M. and midnight.

□ Don't enter an ATM vestibule if there are people loitering inside or if the lighting is poor. Be alert to people behind you while you're using the ATM. Reflective panels required by the new law will make this easier.

□ Note that outdoor ATMs were found to be no more prone to crime than indoor units.

□ If you are robbed or forced to divulge your personal identification code number—as some victims have been in a recent series of robberies in Queens—insist that the bank cover the loss. Under the Electronic Fund Transfer Act, "the amount of a consumer's liability for an unauthorized electronic funds transfer . . . shall not exceed $50" unless the consumer fails to notify the bank within two business days after learning of the loss or theft.

TABLE 9

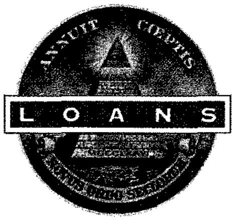
RELATIONSHIP BANKING

(Ranked From Least to Most Expensive Relationship)

Listed below is the annualized net cost (-) or net gain (+) of maintaining a one-bank relationship for a typical customer (a regular checking account with a $1,029 average daily balance, an MMA with a $1,938 starting balance (plus an extra $33 to bring the combined average daily balance up to $3,000), and a credit card with a $1,644 average daily balance. A typical high-balance customer would have the same regular checking and credit-card balances plus a $10,000 CD. The "à la carte" relationship uses the same model customers, except that the typical customer uses the Marine Midland regular checking account (with checks bought from Current, Inc., instead of Marine), the Standby Reserve Fund, and the Charles Givens Organization credit card. The high-balance customer uses the Marine/Current regular checking arrangement, the Givens credit card, and a 1-year CD from Piedmont Federal Savings in Virginia.

Rank	Bank	Annualized Net Cost (-) Typical Customer	or Net Gain (+) High-Balance Customer
1	À La Carte Banking	-133.26	+199.10
2	Marine Midland	-210.15	+ 24.42
3	Citibank	-230.50	- 10.00
4	Chemical	-252.40	+ 12.40
5	Chase	-258.30	- 7.37
6	Bank of New York	-315.08	+ 35.50
7	Home Savings	-368.74	+ 71.04
8	National Westminster	-503.50	- 248.09
NR	Emigrant Savings	NA	NA
NR	Manhattan Savings	NA	NA
NR	Republic National	NA	NA

Source: Bank price and rate data; *New York*'s analysis. Data as of October 1, 1992.
NR = Not rated because bank does not offer all products in the model "basket."
NA = Not applicable.



WHILE CONSUMER-SAVINGS RATES HAVE FALLEN THROUGH THE floor over the past year, bank-card rates have been stuck in the attic at a national average rate of 17.98 percent, according to RAM Research. Ironically, bankers are nevertheless alarmed by this, because the juicy 25 percent to 30 percent returns on equity in the credit-card business are in danger of falling to just 14 percent over the next eight years if new competition starts making real headway. This in an industry whose overall return on equity is running about 8 percent.

The seeming ripoff has attracted a stampede of competitors—General Electric, AT&T, General Motors—who can offer lower rates than the banks and still make a hefty profit. And these competitors have not just brought lower rates, they've added a confusing array of give-backs that seem to make card-to-card comparisons difficult, if not impossible.

The GM card, for example, gives you a credit equal to 5 percent of every purchase. You can accumulate up to $500 in credits per year and apply them to the purchase of a new GM vehicle. The GE Rewards card provides, among other things, a bundle of $10 "savings certificates" good at 24 leading retailers.

"In the old days, banks were the only issuers of credit cards, and the only competitive issue was interest rate and fee," says Tony Zehnder, a spokesman for GE Capital. "Once you get into the non-bank cards, it becomes a little different game. With our package of value-back benefits, comparison of cards gets difficult and more complex."

Don't fall for that line. The goal of all marketing tools—"We're using this to sell more cars and trucks," says GM spokesman Thomas Pyden—is to make comparisons difficult, so that the consumer's attention is drawn to whatever the salesman says is important.

"If you expect to maintain a balance on your credit card, you've got to look past all the extras and focus on three basics: the interest rate, the annual fee, and the grace period," advises RAM's McKinley. What he means is that those are the true elements of a credit-card loan. Give-backs, value-back benefits, and credits toward the purchase of a Chevy—sales gimmicks related to the price of the items being bought—are totally separate from the credit transaction. The point: Make that sure you understand the difference between the sale transaction and the credit transaction.

It Doesn't Pay to Take All Your Business to One Bank. Most Customers Should Shop for Banking Services à la Carte.

Table 8 puts the standard Visas and/or MasterCards issued by New York banks on an equal footing with the new cards on the block and compares them with the five lowest credit-card rates in the nation, as determined by RAM Research. (To get a copy of McKinley's twelve-page monthly CardTrak newsletter listing scores of low-rate and no-annual-fee cards, send $5 to CardTrak, Box 1700, Frederick, Maryland 21702.)

Each card's annual interest rate was applied to the average balance that real people maintain on their card—$1,644—for a year. The annual fee was added in to show what the card's total cost would be for the year. In this fashion, the best credit cards rise to the top. (Gold or premium cards were excluded because they require more creditworthiness from the customer.)

In looking at Table 8, many consumers will notice that they themselves are paying more than the listed rate at some of the big banks. That's because these banks charge a range of rates; they give the best rates to customers who have good bill-paying records *and* those who complain about high rates and annual fees. The squeaky customer can get a rate cut.

If you now own a high-rate card but don't want the hassle of switching issuers, McKinley recommends that you call up your bank and threaten to switch: "Chase and Citi are waiving annual fees and reducing rates to keep customers," he point out. "Citi has a whole retention center with people trained to keep cardholders by waiving fees and cutting rates."

The wisest words on other types of loans are these: Shop around at several banks before selecting a lender. *New York* surveyed mortgage rates on October 1; the survey was one day's snapshot of the ever-changing rates on a variety of loans: fixed-rate mortgages, adjustable-rate mortgages (ARMs), adjustable-rate home-equity credit lines, and automobile loans.

No pattern emerged. On that day, Maspeth had the lowest fixed-mortgage rate ($7.75 percent and no points), while Manhattan Savings and Republic offered the best ARMs (4.25 percent plus 2 points). Bank of New York had the lowest equity-credit-line rate (6.75 percent). Marine and Municipal were tied for the best new-car-loan rate (8.25 percent).

The difference between Citibank's 16.25 percent, $16,000, four-year automobile-loan rate on October 1 and Marine's 8.25 percent rate amounted to a total of $3,024.48—enough for a down payment on the next car you buy.

Tiny differences in mortgage rates are magnified even more by a larger principal and a 30-year term. Even if your legwork should get you down to the best rate our survey found—the 7.75 percent, $150,000 mortgage from Maspeth Federal S&L, instead of Marine's 8.25 percent loan (a seemingly minuscule half-point), the dollar savings in finance charges would be dramatic: Your monthly payment drops by $52, and over 30 years you save $18,820 in interest.

HOW TO GET THE BEST DEAL

So where do you go for the best deal? For the majority of customers represented by this study, no one bank provides the best deal for every product and service. Choose among financial-services institutions on an à la carte basis: Get the cheapest checking at one bank, the highest savings yields from another, and the lowest loan products from others.

What about those highly touted special discounts you can get from relationship banking? To find out, I put together two basic bundles of bank services, picking the best in each category from my research. For a typical customer, I took a regular checking account from Marine Midland, a Standby Reserve Fund MMA, and a credit card issued by the Charles Givens Organization. To get the absolute rock-bottom checking, I chose checks from Current, Inc., rather than from Marine.

Under this arrangement, the combined average daily balances of checking and the MMA came to $2,967, which wouldn't have met the $3,000 combined-balance minimum most banks require to activate the no-fee checking and other benefits. So I added $33 to produce the needed $3,000 combined balance. For a high-balance customer, I chose the Marine/Current checking, the Givens credit card, and a $10,000 CD from Piedmont Federal Savings in Virginia.

As Table 9 shows, the à la carte deals were cheapest by far, producing a net cost of $133.26 for the typical customer and a net gain of $199.10 for the high-balance customer. All special savings from one-bank relationships were accounted for, and the à la carte arrangement was $76.89 (37 percent) cheaper than the best one-bank deal available to the typical customer at Marine. À la carte was better for the high-balance customer, too, earning him $128.06, almost twice the money as the best one-bank relationship, again at Marine.

This exposes as myth the popular bank advertising concept that it pays to take all your business to one bank. Yes, some as yet unidentified, unique combination of accounts may very well give the customer bargain banking services. But for most customers—even those with lots of money to throw around—a total one-bank relationship is not the best deal.

So trust your instincts: If you're in the market for a loan, shop around for the best rate and terms that fit your needs. Ditto for checking and savings products.

By so doing, you'll send an important message to banks and financial-services companies that treat customers poorly. The smart banks will be listening. Says Chemical's Hutchinson: "The customers want value—personal service, a range of products, the convenience of automation, price—and the customers will determine which of us survive and which don't." ■

WHAT MAKES RUSSERT RUN?

HOW AN IRISH KID FROM BUFFALO BECAME THE HOT NEW STAR AT NBC NEWS

IT IS THE WEEK OF THE CRAZY TALKING HEADS. All over the country—at sooty train stations, at a meeting of Kentucky Fried Chicken peddlers—the president of the United States has been flaying the liberal media. "Those nutty talking heads on Sunday morning!" George Bush raged. "They don't matter!"

But now it *is* Sunday morning, and the president is confronting the media beast, in the form of a mild-mannered CNN anchor named Frank Sesno. Watching in his office in Washington is Tim Russert; he's just finished moderating the November 1 edition of NBC's *Meet the Press* in a studio down the hall and has rushed to catch Bush live on CNN's *Newsmaker Sunday*. Russert gets comfortable, whipping off his blue Lands' End blazer and boosting the volume on one of the four TV screens glowing across from his desk.

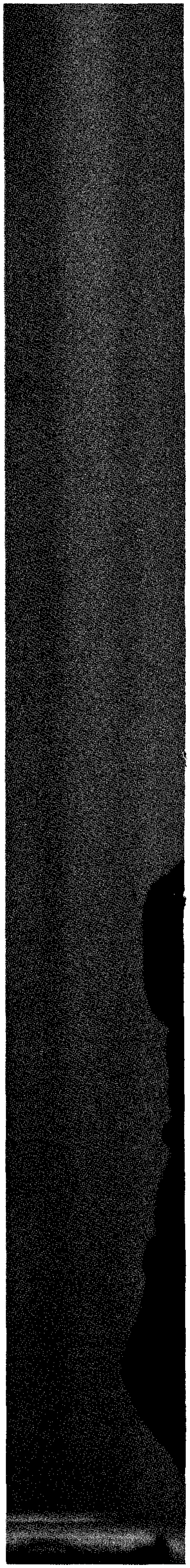
"Welcome, Mr. President," Sesno says, "to one of those nutty Sunday talk shows."

"Don't take it personally," Bush says. "I mean, I'm very selective in who I put into that category."

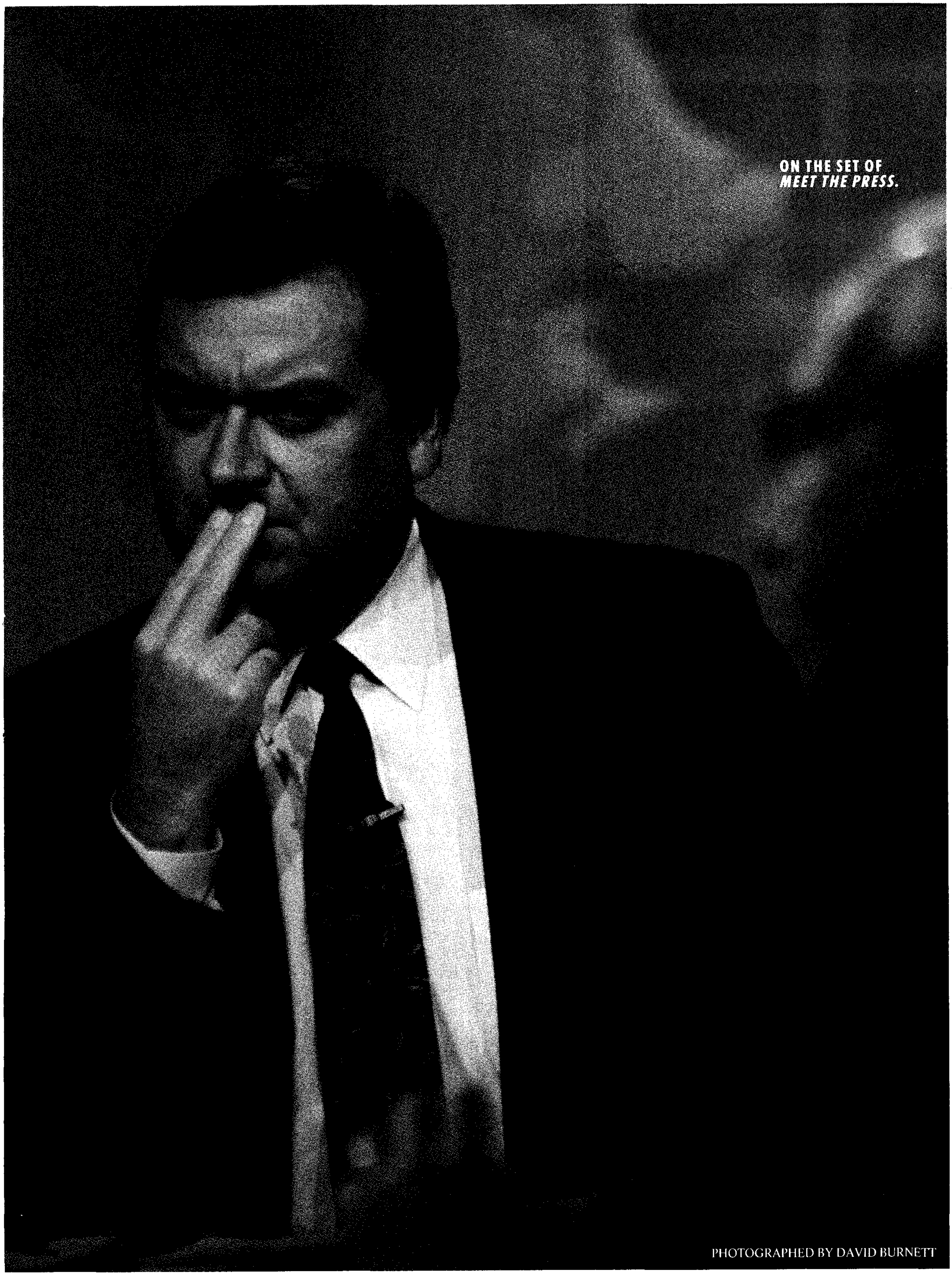
At this, Russert starts bouncing up and down in his chair, waving his right hand high in the air. With his little-boy haircut and chubby cheeks, he looks like an eager school kid. "Ooooh! Ooooh! Ooooh!" Russert squeals. "Me! Me! Me!"

Russert needn't have yelled. He got George Bush's, Bill Clinton's, and everyone else's attention this year with his combative performances on *Meet the Press*, his playful and plainspoken political analysis on the *Today* show, and his everywhere-at-once roving reportage at the conventions. After an encounter with Russert, Ross Perot retreated to Dallas to study the issues for 60 days. James Carville, Clinton's ace strategist, pleaded with the Little Rock NBC affiliate to start carrying *Meet the Press*. NBC added a half-hour to the show, and *Meet the Press*,

BY CHRIS SMITH



Contact Press Images



ON THE SET OF *MEET THE PRESS.*

PHOTOGRAPHED BY DAVID BURNETT

for years a poor third in the ratings, soared past the genteel king of Sunday-morning TV, David Brinkley, into first place in the Washington and New York markets, though it still lags in the national race. On election night, Tom Brokaw turned to the new star and said, "Only Bill Clinton had a better year than you."

Certainly Russert has come almost as far as the man from Hope: The son of a Buffalo truck driver, he rose from a lower-middle-class Irish neighborhood that William Kennedy would love and became, at 29, the youngest chief of staff in the history of the U.S. Senate. A charming master of political spin, Russert then went from Pat Moynihan's office to Mario Cuomo's inner circle to a six-figure income as a senior vice-president at NBC News. Along the way he married a glamorous writer, *Vanity Fair's* Maureen Orth.

It's a colorful, purely American life, complete with a share of controversy: Russert's enemies, under cover of anonymity, call him a manipulative self-promoter. But the most surprising thing about the 42-year-old man waving exuberantly this Sunday morning? Through all the twists and turns in the story of Tim Russert, there's been a Peggy Lee song playing in his head.

OPERATOR

A POLITICAL SPIN MASTER, HE WAS MOYNIHAN'S CHIEF OF STAFF AND WENT ON TO CUOMO'S INNER CIRCLE.

"IN SOUTH BUFFALO," SAYS Tim Russert, "you're born a Democrat and baptized a Catholic."

In 1950, when he was born, south Buffalo was a neighborhood of mostly Irish-American World War II veterans in clapboard two-story homes, union men like his father. Big Russ supported his four children with two jobs, driving a delivery truck for the Buffalo *News* and working a shift for the sanitation department; weekends were for beer at the American Legion hall with friends named Fuzzy Coughlin and Shiny-Face Collins.

"I guess he saw me working two jobs, 'cause he always worked hard," Big Russ says proudly of his second child and only son. "Got another kid to give him part of his paper route before he was old enough to have his own."

Little Russ started his political career on that paper route, surreptitiously inserting handbills for the 1960 presidential campaign of John F. Kennedy. The young altar boy got a lesson in bare-knuckle politics that same fall: A neighboring 12-year-old objected to the KENNEDY FOR PRESIDENT sign on the Russert lawn and slugged Tim. "I went back with one of my sisters," Russert says, "and we sat on him."

Soon he was editor of the newspaper at St. Bonaventure grammar school and president of the CYO. Handing out Mass cards and church information, he'd study the parishioners and petitioners for lessons in human nature: Who's really needy? Who's guilt-ridden? Who's trying to get away with something?

Russert became the first in his family to get a college degree—from John Carroll University in Cleveland, where he majored in political science. He booked campus concerts (Humble Pie, Sly and the Family Stone) and was elected student-body president "in a landslide."

Still, he left college with only a dream of going to law school, and none of the money for tuition. Back in Buffalo, he hoisted garbage cans for the city, drove a cab, and spun pizzas. Then a job opened up with the city comptroller, a legendary Buffalo figure named George D. O'Connell, and Russert's real political apprenticeship began. He met Frank Szuniewicz Jr. (or "Frankie Son-of-a-bitch," as he introduced himself), the deputy comptroller and an old-time ward heeler. Szuniewicz would school Russert in blue-collar politics over long lunches of beef-on-kümmelweck sandwiches at the Roosevelt restaurant near City Hall. "Frankie was in charge of the fifteenth ward," Russert says. "And he wanted everybody on the ward to be happy, because they would sign the petitions, they would buy the tickets, and, in return, he would deliver the services. Very basic. What he taught me was that people matter."

Russert was admitted to the Cleveland-Marshall College of Law in the summer of 1973, but he couldn't make enough pizzas to pay for it. Late one night, the phone rang: Szuniewicz was calling from a bar, ordering Russert to come down immediately. Amid the smell of cigarette smoke and stale beer, Szuniewicz handed him $2,000 he'd just won in a pinochle game.

RUSSERT CAME BACK TO BUFFALO after law school and passed the bar exam but still had no definite career plans. In July 1976, he noticed a story about the Senate candidacy of Daniel Patrick Moynihan and volunteered for duty. What philosophical consideration made him pick Moynihan? "I thought he could win."

Joe Crangle, the Erie County Democratic boss, knew Russert from the comptroller's office and put him in the driver's seat—literally—when Moynihan came to tour western New York. Moynihan was so impressed he hired Russert to steer his western campaign; after the victory, 26-year-old Tim ran the senator's western office.

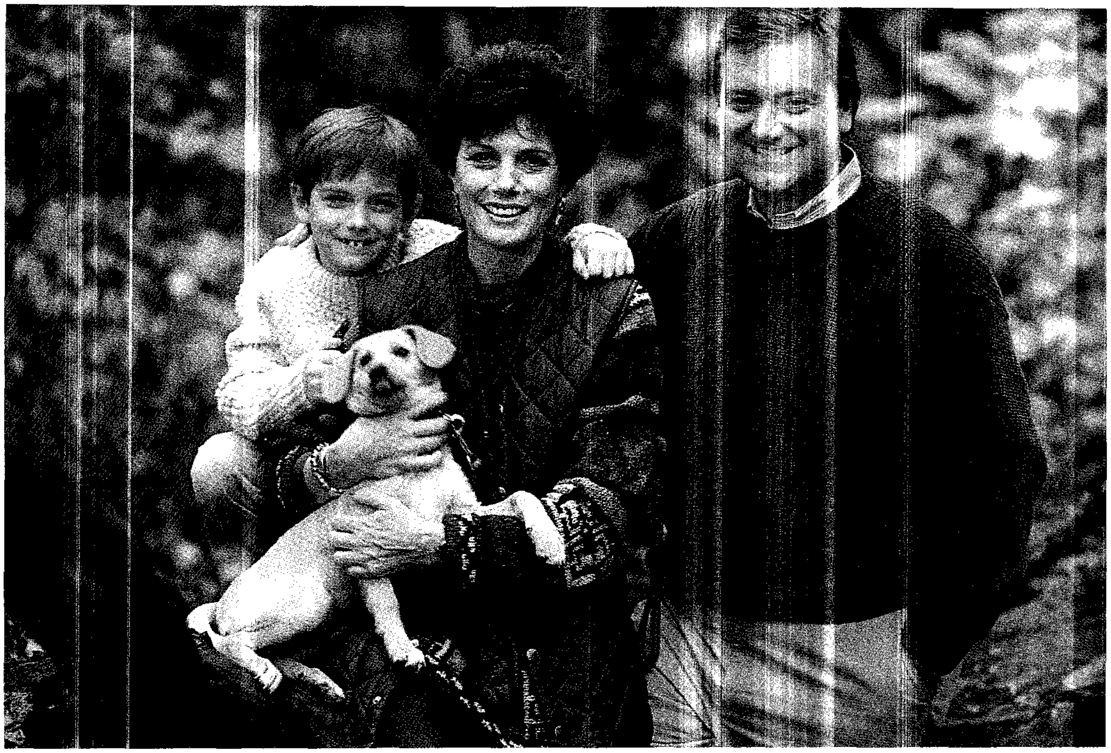
Fittingly, it took a snow job to bring Russert to Washington. The blizzard of 1977 created twelve-foot drifts in Buffalo ("one of the best all-night parties of my life," Russert says), and when Moynihan came to inspect the damage, he found Russert had helped coordinate disaster relief. "You're coming to Washington," Moynihan said, and Russert jumped on the plane with only his parka and snow boots.

There was some initial culture shock when he joined Moynihan's intellectual staff. "I thought there were just Democrats and Republicans," Russert says. "Here were all these arguments about Trotskyites and Mensheviks." Moynihan told him he could learn theories, but that none of the Ivy League eggheads in his office had ever ridden on a garbage truck.

Russert's political instincts, his dead-on Moynihan impersonation, and his irrepressible schmoozing with reporters made him a legend on Capitol Hill. "He's politically savvy, and he was a guy you could go to for information and insights and judgments," says David S. Broder of the Washington *Post,* who is also a regular *Meet the Press* panelist. "And he would not mislead you."

Russert succeeded Elliott Abrams as Moynihan's chief of staff in 1979. "He's so good at penetrating spin on *Meet the Press* because he lived in that world," says Christopher Matthews, who at the time ran Tip O'Neill's office and is now chief of the San Francisco *Examiner's* Washington bureau. Once, when a Moynihan opponent tried to suggest that the senator drank too much, Russert did a brilliant jujitsu—he indignantly replied that this was an ethnic slur.

That was nothing compared with the nuclear bomb Russert dropped on Bruce Caputo, Moynihan's opponent in what was supposed to be a difficult 1982 Senate race. "Long before people understood the power of opposition research, Tim was the complete research maven," says political consultant Mandy Grunwald, who did TV commercials for Moynihan. One of the things Russert discovered was that Caputo was lying about his war record, claiming to have been in uniform during Vietnam when he'd had a civilian desk job in the Pentagon. Russert leaked the story to the papers, and Caputo's campaign collapsed; Moynihan won by the largest margin in New York State history.


A PURELY AMERICAN LIFE: WITH HIS WIFE, WRITER MAUREEN ORTH, AND THEIR SON, LUKE.

ANDREW CUOMO ASKED RUSSERT to consider coming to Albany as counselor to the new governor, and when Andrew's father made an offer, he went north. He was also dating Maureen Orth, who was working in New York. There was another incentive, too, says an associate of Russert's. "He wanted Moynihan to run for president. Moynihan said, 'No, go get yourself a horse.' Tim went to work for Cuomo—and Moynihan said, 'You've got yourself a Thoroughbred.' "

Russert denies he saw either man as a vehicle to the White House. A deft Russert stratagem helped fuel speculation about Cuomo's prospects, though. "Before anyone had discussed Cuomo giving the 1984 convention keynote speech, Russert got Cuomo to deny he was interested," says a Russert associate. "Then Mondale's people started saying, 'Should we get Cuomo?' " Russert becomes coy when asked about the tactic: "I don't want to talk about strategy," he says.

Cuomo's San Francisco speech led to another story that still makes the rounds. After leaving Albany for NBC, Russert was introduced to Bishop Desmond Tutu by Brokaw. Tutu's next stop was a visit with Cuomo. According to a source who's heard the story from Cuomo, "Tutu said, 'I met the man who wrote your speech!' And Cuomo said, 'What was his name?' Tutu said, 'I don't remember. He was a young man.' And Cuomo said, 'Was his name Russert?' And Tutu said, 'Yes! Yes!' After Tutu left, he said he called Russert. He said, 'Bishop Tutu was just up here, and you know, the most remarkable thing—he says you told him that you wrote my speech at the convention.' "

Russert denies having ever told anyone he wrote Cuomo's speech; Tutu must have misunderstood Brokaw, who'd said that Russert helped arrange for Cuomo to give the speech. "If Cuomo finds anything he can razz you on, that's it," Russert says, somewhat exasperated. "He's been telling that story for years, but it didn't happen that way. Mario writes his own speeches."

Cuomo didn't return several calls. But one longtime associate of the governor's chooses his words very carefully in connection with Russert. "There's a line in the sand that you're supposed to be doing your job first and you don't promote yourself at the expense of the other person. I do not believe Tim crossed that line. But you don't wind up at NBC by keeping yourself under a bushel, either."

RUSSERT MARRIED ORTH IN DECEMBER 1983; ten months later, he left Albany to accept a terrific offer—and step into another political snake pit. He became the deputy to Lawrence K. Grossman, the new president of NBC News.

The job was vaguely defined, but Russert quickly made it into a critical position: He was given responsibility for improving the quality and image of *NBC Nightly News* and the *Today* show. One of his splashiest moves was taking the *Today* show to Rome during Easter Week of 1985 for an on-camera audience with the pope. Russert spent months persuading His Holiness to chat with Bryant and Jane, even writing a letter to the pontiff in Polish. But perhaps the masterstroke was a piece of old-fashioned horse-trading: Russert went to visit Cardinal Krol in Philadelphia to lobby for the Vatican trip. At the end of the meeting, Krol said, "Tim, the choir is practicing next door. Come over and listen to them with me."

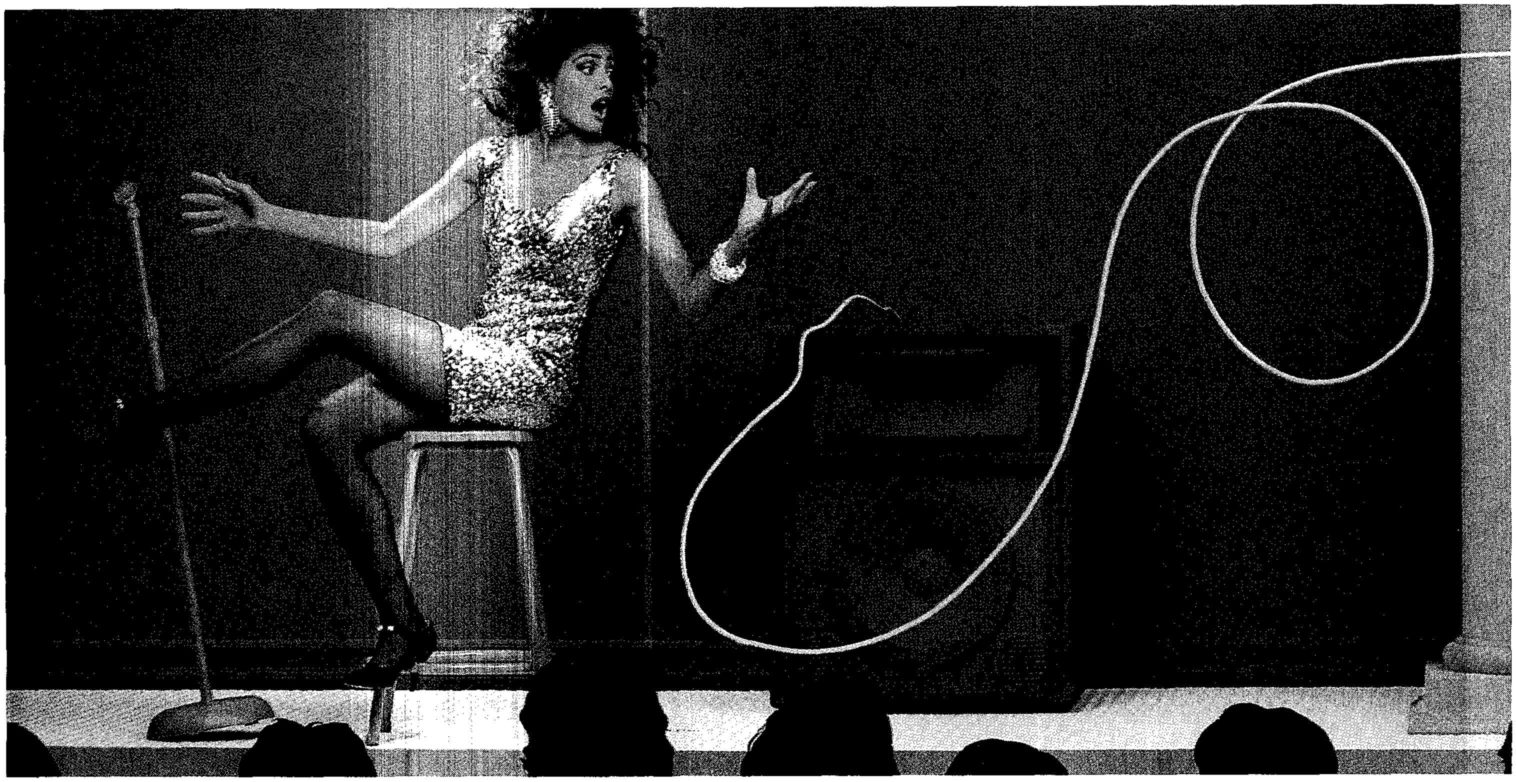
Between hymns, Russert had an idea. He turned to the cardinal. "What a beautiful sound!" Russert said reverently. "Wouldn't it be great if someday they could sing for the pope in the Vatican?"

"That's always been my dream," the cardinal replied.

"How many would you take?" Russert said. When the *Today* show boarded its flight to Italy, 30 singers buckled up as well.

The *Today* show jumped back to No. 1 in the ratings, as did *Nightly News*—for a time. Most of Russert's best work was behind the scenes, like talking to critics and reporters about NBC News programs. "He was honest and very helpful," says a newspaper writer who covered the networks. "If wheels needed to be greased, he greased them. And if he couldn't tell you something, he just didn't."

Russert's effectiveness—and his aggressive, campaign-toughened promotional style—earned him the lasting enmity of several members of NBC's in-house P.R. team, who were used to a more conservative approach. His skills also served him well with the brutal corporate politics at NBC. "Is he opportunistic? Absolutely," says another journalist who covered NBC. "If he found an enemy in a dark alley, is it possible he'd slip a shiv between their second and third ribs? Certainly."



NOTHING ATTRACTS LIKE THE IMP

CORIANDER SEEDS FROM MOROCCO ANGELICA ROOT FROM SAXONY JUNIPER BERRIES FROM ITALY CASSIA BARK FROM INDOCHIN

WHEN GROSSMAN LEFT NBC IN the summer of 1988 after bloody battles with General Electric, its corporate parent, Russert was in limbo, and considered quitting. Then Michael Gartner, Grossman's replacement, offered to put him in charge of the Washington bureau, which needed a shot of energy.

The Washington staff greeted him warily. Four years later, Russert gets raves: He fights for stories from Washington—the bureau's share of *Nightly News* coverage has increased to 40 percent from 30 percent during Russert's tenure—and he defends the budget. "Everything's being cut back," says Pentagon correspondent Fred Francis, "but somehow he got me an assistant. I don't know how he did it, if she's listed as a cocktail party or something, but he did it." Russert hired Katie Couric away from the NBC Washington affiliate and lobbied for her promotion to the *Today* show. "When I got pregnant and some of the executives were not overjoyed," Couric says, "Tim was immediately excited for me."

But it's on the air that Russert has become a star. Listening to Russert on the daily planning conference calls, Gartner says, he realized that he was hearing more political wisdom than he heard on most news shows. "We've got to find a way to bottle this," he said—would Russert become a *Meet the Press* panelist? His raw, passionate presence leapt off the screen. A November 1991 grilling of David Duke established the Russert style—personal, electric, and slightly prosecutorial, with no patience for boilerplate responses. "Mr. Duke," Russert said, "what was it about this country that you chose to become a Nazi?" The flustered Duke mumbled something about Vietnam. Russert fired away: "What manufacturers are the three biggest employers in the state of Louisiana?" Duke couldn't name a single one.

"When Tim asked David Duke about becoming a Nazi, it was a question that could only be asked by someone who spent a lot of nights sitting in the American Legion hall in south Buffalo," says his friend Joe Klein of *Newsweek*. "He's got the purest blue-collar, working-class gut of anybody within the Beltway."

Russert took over from the stuffy Garrick Utley as *Meet the Press* moderator in December 1991 and continued to give the show a sharp-elbowed approach. He also started weekly appearances on the *Today* show, livening things up with John Madden–like Telestrator dissections of the political map.

Russert seems more imposing than his hefty six feet, one and a half inches; when he tucks his cleft chin into his neck and furrows his brow, he resembles W. C. Fields with a full house in a poker game. At times his easy familiarity with politicians can come across as smugness, but Russert's tough on Democrats and Republicans alike. In March, he asked Bill Clinton whether "there is nothing in your background that might emerge which would doom your candidacy and the Democratic Party." In September, he slashed through the contradictions in Dan Quayle's statements about abortion.

Russert's biggest moment came during the May *Meet the Press* appearance of Ross Perot. He challenged the Texas billionaire to specify how he'd cut $180 billion in waste, fraud, and abuse. Did that mean he'd cut AIDS research? Mass transit? Social Security?

"Now, then, this is an interesting game we're playing today," Perot said. Russert interrupted, and Perot cut him off: "May I finish?"

"Well, I'm trying to get a specific answer to a proposal you've made. That's fair."

"Well, I'm trying to answer it," Perot said.

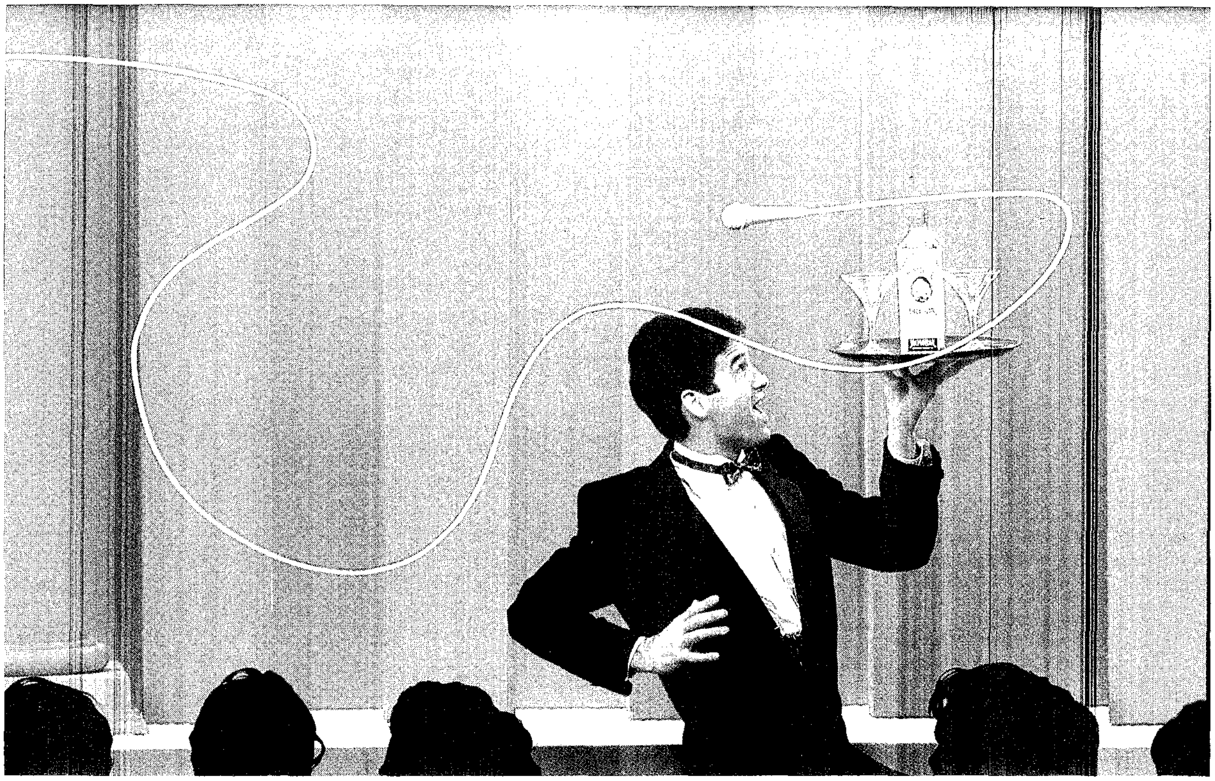
"Please do, sir."

"Are you sure you're finished?"

"Absolutely."

"Okay, may I talk?" Perot said, stalling.

"I wish you would," parried Russert.



IMPORTED FROM ENGLAND
BOMBAY
DISTILLED LONDON
DRY GIN
DISTILLED FROM 100% GRAIN NEUTRAL SPIRIT FROM A 1761 RECIPE
86° Proof 1 Litre
PRODUCT OF ENGLAND
CARILLON IMPORTERS LTD.
BOMBAY
IMPORTED ENGLISH GIN
DISTILLED AND BOTTLED IN ENGLAND

RTED TASTE OF BOMBAY GIN.

Months later, Russert glows with pride and says the Perot show changed the course of the campaign. "When Perot stepped back after *Meet the Press* and came up with his plan, which said you have to raise taxes and cut spending $750-billion over five years, that became the benchmark by which to judge the Bush and Clinton plans. That was an enormous contribution to make to the political dialogue."

SHARP ELBOWS

HIS CRITICS SAY RUSSERT IS HIGHLY AMBITIOUS, MANIPULATIVE, AND A TENACIOUS INFIGHTER.

IT'S NOT ALL INSIDE-THE-BELTway talk, though: Russert—who sneaks out of the office many afternoons to pick up his 7-year-old son, Luke, from school and play catch for 30 minutes—has injected a regular-guy warmth into *Meet the Press.* When the Redskins were about to take on his beloved Buffalo Bills in the Super Bowl, Russert finished the show wearing a Bills hat—and slapped a Redskins hat on the professorial Broder. And he's forever promoting the show, even sitting next to Cindy Crawford on the *Tonight* show in October to tell a few political war stories.

"Yes, I noticed he was on the *Tonight* show," says Sam Donaldson, a Sunday-morning competitor. "How did I know that? Because every newspaper that I picked up the day he was on had his picture in it. I wanted to call him up and say, 'Hey, Tim, I've been on the *Tonight* show three times, and it never occurred to me that what you do is call the press and flack your appearance as a reporter on the *Tonight* show!' "

Russert takes the sniping happily. He just wants to be at the center of the action. That's why he skipped the ginger chicken and the rest of the buffet at Pamela Harriman's high-powered Georgetown dinner for the Clintons two weeks ago; he was too busy working the room. "I got four or five leads that I'm pursuing," he says merrily. "Maureen and I ate at Hamburger Hamlet afterward."

Jack Welch, the G.E. chairman, says he's Russert's biggest fan; there's a good chance Russert will be popping up more on *Nightly News* for some political analysis. These days that song in his head, the one that's been playing in his memory since the summer before he went to law school, sounds like a sweet victory march.

"That summer I worked on the garbage truck, there was a driver named Italian Phil, and all he would do every day was sing Peggy Lee—'Is that all there is? Is that all there is, my friend?' I said, 'Phil, I'm tellin' ya, pal, I'm outta here.' He said, 'Nah, I've seen 'em all come and go, these kids; they're all gonna change the world. Ha! Ha! Ha! Let's move the truck!' He laughed and started singing—'Is that all there is, my friend?'—driving off to the dump. I can still see his face.

"About two years ago, we flew to New York, Maureen, Luke, and myself, and on the plane, I saw in the New York *Times,* 'Live at the Ballroom, Sunday matinee, Miss Peggy Lee.' We got off the plane, got in the cab, drove straight to the Ballroom. There were only about 40 people there, and she came out and ended the concert, 'Is that all there is?' I put my arms around both of them and said, 'You're damn right!' "

ST. LUKE'S-ROOSEVELT HOSPITAL CENTER
THE ROOSEVELT HOSPITAL

Ed Quinn

A FATAL ERROR

RADIO MAN RICK SKLAR HAD A TORN TENDON AND DIED DURING THE OPERATION TO FIX IT

At about 9 a.m. on June 22, Rick Sklar, 62, checked into St. Luke's–Roosevelt Hospital Center for minor surgery. A passionate runner, the broadcast consultant had injured a tendon in his left foot but was otherwise in perfect health. With him was his son, Scott, 34. "The thing's going to be a piece of cake, right?" Scott said. "Don't worry."

"Right," his father replied. After he'd filled out the admissions forms, he gave Scott a casual "Good-bye, see you this afternoon," and Scott left.

Scott called at around noon for his father's room number. The operator told him to hold on while she looked it up. She was gone for a long time. When she returned, she said, "I'm sorry, sir. You'll have to call Mr. Sklar's doctor."

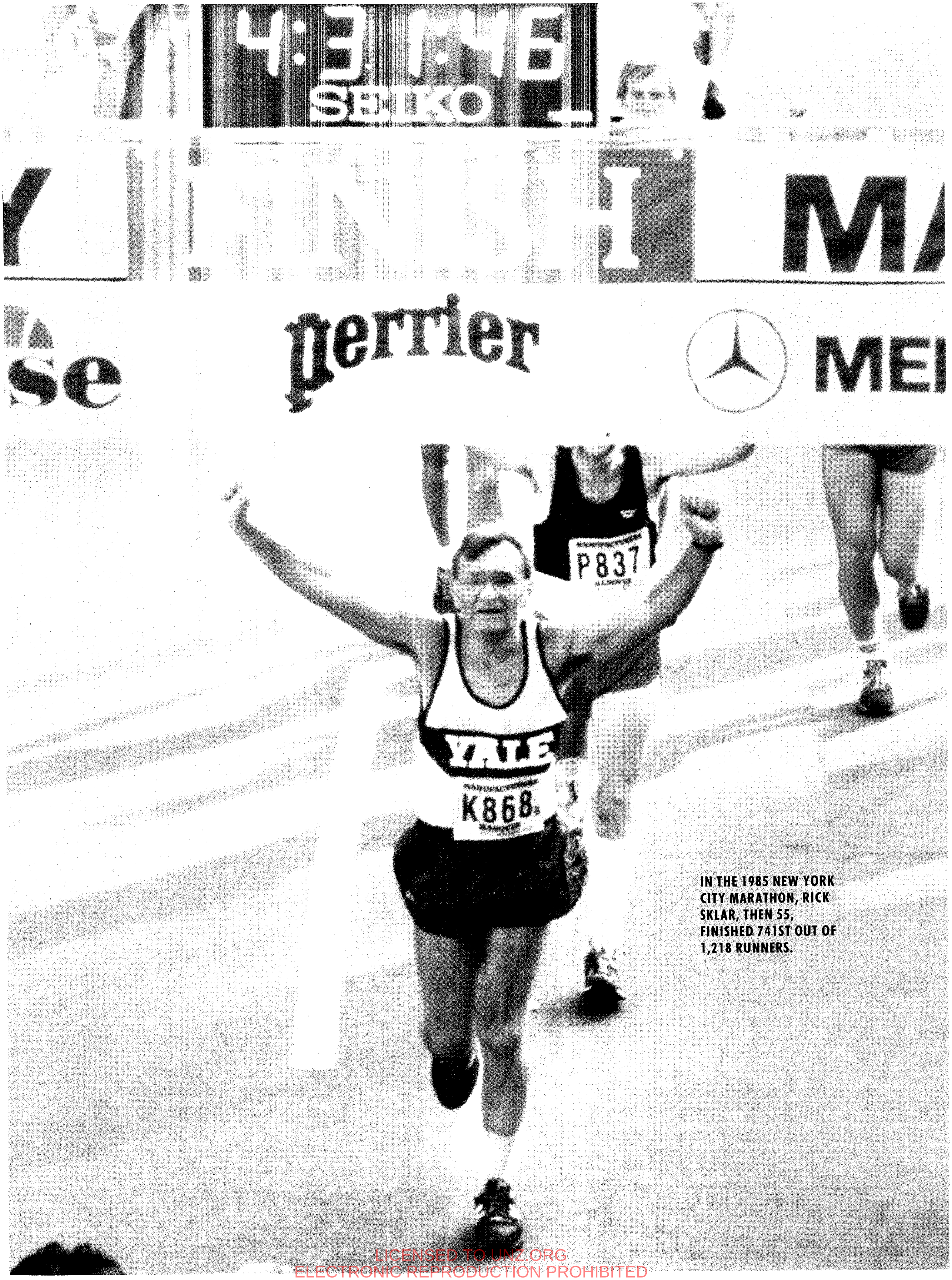
Puzzled, Scott dialed his father's foot surgeon, Dr. Francesca Thompson. When she got on the phone, Thompson was brief.

"Please come over to my office," she said. Scott and his mother, Sydelle—Rick Sklar's wife of 38 years—drove there at once. As soon as they walked in, they asked, "How is he? Is he all right?"

"No. He's dead," Thompson said.

Dead? Sydelle and Scott stared at her in

BY LINDA WOLFE


4:31:46
SEIKO
NISH
MA
se
perrier
ME
P837
YALE
K868

IN THE 1985 NEW YORK CITY MARATHON, RICK SKLAR, THEN 55, FINISHED 741ST OUT OF 1,218 RUNNERS.

AS THE PROGRAMMING DIRECTOR AT WABC RADIO, SKLAR MET (CLOCKWISE FROM BOTTOM LEFT) CHER, MICK JAGGER, BARBRA STREISAND, STEVIE WONDER, AND JOHN LENNON.

disbelief, then demanded to know what had happened.

"He died while we were administering anesthesia," Thompson said, "before I could even begin the operation. I have no idea—it could have been an embolism, or a heart attack."

But as Sydelle, Scott, and Rick's daughter, Holly, 29, would discover, Rick hadn't died of natural causes. He'd died because of an anesthesia mishap. Startlingly, he was one of at least three people to die as a result of an operating-room foul-up at Roosevelt Hospital this year. According to a report issued by the New York State Health Department, medical personnel at Roosevelt inserted Sklar's anesthesia tube into his esophagus rather than his trachea, sending oxygen and anesthesia to his stomach instead of his lungs. What's more, the report says, they failed to notice the error until twenty minutes had elapsed. By that time, Sklar was dead.

Foul-Up?: According to one report, Rick Sklar's breath

What happened to Rick Sklar is terrifying, the kind of nightmare everyone fears. Perhaps most alarming is that he had carefully planned his surgery, had done the kind of research that patient-advocacy organizations always suggest, and tried his best to choose a good hospital and doctor. Still, something went wrong.

RICK SKLAR WAS A SWEET-natured man who had a penchant for pranks and a genius for promotion. I'd known him forever, or so it seemed, having met him during my high-school years at Erasmus Hall, in Brooklyn. Rick had been president of the Radio Workshop club, and although he had graduated by the time I entered the school, he returned from time to time to talk about the exciting careers in radio. He himself was spinning records and reading the news at a small Long Island station.

Eventually, he would be very famous. The programming director of WABC from the early sixties to the late seventies, Sklar spread the sounds of the Beatles, the Supremes, the Rolling Stones, Elvis Presley, Barbra Streisand, Jimi Hendrix, and Stevie Wonder. (He knew them all, frequently socialized with them, and was once nearly crushed to death as he sat in a limousine with John Lennon while avid fans climbed onto the roof of the car.)

At WABC, he pioneered the Top 40 format. He invented powerful slogans and jingles. He ran ingenious promotional contests. He hired or nurtured some of radio's most famous disc jockeys—among them, Bruce "Cousin Brucie" Morrow and Dan Ingram. Under his aegis, WABC went from the No. 3 rock-and-roll station in New York to the No. 1 station in North America.

"Rick was like the conductor in a big band," says Ingram. "He didn't actually play the music, but the music would have been cacophony without him." Bruce Morrow recalls that in the days when he first worked with Sklar, "there was no science to radio programming. We flew by the seat of our pants. But Rick changed all that. He believed in numbers, research, and he was brilliant at being able to collect information from all over and process it."

In 1977, Sklar left WABC to become vice-president of programming of ABC's national radio division. But by then, the growth of FM had triggered a wave of specialization in radio. Individual station audiences had grown smaller, and programming was more and more directed to only adults, or only teens, or only a black-Hispanic mix, or only "over-54s." It was a world that Sklar, whose specialty was mass-audience programming, did not find altogether congenial, and several years later, he retired from ABC.

Still, radio remained his love. He formed his own consulting company, Sklar Communications, and in 1984 published a book about the great old radio days, *Rocking America*. "Radio was what television is today, and more," he wrote. "It delivered the Wild West at home courtesy of sound effects, actors' voices, and music, tied together by the words of a writer trained to 'visualize sound' and spoken by a narrator. That 'West' was exactly as we imagined it should look. We saw our idealized Lone Ranger's horse, Silver, and the outlaws' steeds in flight. The canyons stretched before us. The action took place against perfect sunsets more vivid than any TV screen can deliver. . . . For many of us, radio was the only place to make a career. We were hooked on sound, and there was no turning back."

IF RADIO WAS SOMETHING SKLAR cared deeply about, running was his passion. In the late 1970s, with parents who were then approaching their eighties, he anticipated living a long life, and he saw running as a way to make the most of those years. He was also attracted to the aesthetics of the sport: He loved the way running let him sample the ever-changing images of the city, the montage of rapidly whirling faces, figures, architecture.

Stewart Cahn, an investment banker in entertainment, radio, and communications, was his favorite partner. "We ran thousands of miles together," Cahn says. "When Rick set the route, I'd never know where we were going till we started out. Then we'd be running down Broadway and over to the Battery, or up over the George Washington Bridge, or out to Queens along the 59th Street Bridge and back on the Williamsburg, where we'd sometimes stop and have a bowl of potato soup at Ratner's while we were sweating and dripping. Rick loved the city, and he enjoyed going the distance."

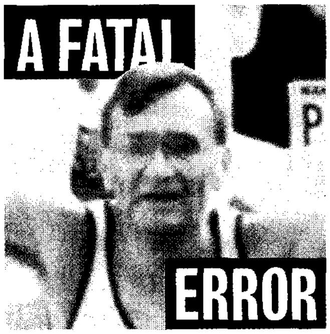
ing tube was inserted into his esophagus, not his trachea.

In 1982, at 52, Sklar ran his first New York City Marathon. He finished in 4 hours, 21 minutes, and 36 seconds and, in his age group, came in 642nd out of the 857 who finished the race. In 1985, he took ten minutes longer but finished better—741st out of 1,218.

"All that running made him thin and changed his whole body," said Sydelle (who, compounding the family's tragedy, died of cancer November 21). "His chest expanded; his waist got smaller. We had to do a lot of alterations on his clothes."

In 1989, Rick and Sydelle moved to Seattle to manage a radio company; they lived two blocks from a track. But sometime during that year, Rick's left foot began bothering him when he ran, and he was forced to abandon the sport. The Sklars returned to New York in the summer of 1990, and by the end of the year, Rick's foot hurt him even when he walked. He went to several sports-medicine doctors, had X-rays and an MRI, and was eventually told he had torn a tendon in his ankle, which—with surgery—could probably be repaired.

Sklar began asking about surgeons. One who came highly recommended was an orthopedic surgeon at the Hospital for Special Surgery. He proposed what Sydelle Sklar described as "a fairly simple operation": He was going to take a tendon from one of Rick's toes and use it to replace the torn one. But, said Sydelle, "for some reason, and I don't recall what it was, this surgeon turned out not to be available, and we had to look for someone else."



One name, she recalled, kept coming up: Dr. Francesca Thompson. An orthopedic surgeon on the staff of St. Luke's–Roosevelt Hospital Center, Thompson had trained with the guru of foot surgery, Dr. Roger Mann. She was one of the two surgeons chosen by Washington Bullets guard Frank Johnson when he needed surgery in 1986. And in November 1991, she had been named by *New York* Magazine as one of the two top foot surgeons in the city. "She's known for her excellent skills and judgment," says Dr. Jonathan Deland, a colleague. Sklar, after interviewing Dr. Thompson late in 1991, decided to have her do the surgery.

The operation Thompson recommended was somewhat different from the one the previous surgeon had described. Thompson proposed replacing the torn tendon with an adjacent tendon farther back on the foot, nearer the heel. The operation could not be performed with a local anesthetic and would require a spinal or an epidural (regional anesthetics that can cause bad headaches) or general anesthesia.

Thompson was optimistic about the operation. It was a relatively new one, developed within the past ten years, but she had performed it many times. Indeed, in 1985 she had published a paper in *The Journal of Bone and Joint Surgery* on the effects of the surgery on seventeen patients, reporting that in most cases, the results were excellent.

The operation would incapacitate Sklar for a while, he was told. He would have to use crutches for six to eight weeks. But after that, assuming all went well, he would be pain-free. "I look forward to running again in 90 days," Sklar told Cahn.

In the days before his operation, Sklar borrowed a pair of crutches and practiced walking, shaving, and washing. By the day of the operation, he felt handy with the crutches. That morning, he assured Sydelle that he'd be fixing breakfast for her the following day. Dr. Thompson had told him, Sydelle recalled, that if everything went okay—and there was no reason it shouldn't—he'd be going home that afternoon. He said good-bye to Sydelle, and Scott drove him to the hospital. Just a little while later, he was in Operating Room 2.

DR. LIVIA HELMER, the anesthesiologist assigned to Rick Sklar's case, wheeled him into the operating room at Roosevelt Hospital. A woman with excellent credentials, Helmer had attended New York University Medical School, studied internal medicine at Columbia-Presbyterian Hospital, and finished an anesthesia residency there in 1982. She had been at St. Luke's–Roosevelt for six years.

Sklar wasn't Helmer's first patient of the day. During an earlier operation, she had noticed that a monitoring device called a capnometer—a small box that measures the carbon-dioxide concentration in a patient's exhaled breath—wasn't working. Patients under general anesthesia are given gas through a mask, or—in more complicated operations—are given drugs, intubated (a tube is inserted into the windpipe), and hooked up to a machine that does the breathing for them. The capnometer is an essential piece of equipment in the latter type of operation, and its use has been required by the New York State Department of Health since January 1989.

By the time Sklar was in Helmer's OR, he had discussed the various kinds of anesthesia with both Helmer and Thompson. He had signed a form consenting to general anesthesia, and his surgery was deemed complex enough to necessitate anesthetic paralysis. Once in the OR, Sklar was injected with a solution that put him into a light sleep. He was hooked up to equipment that would measure his heart activity, breathing, pulse, and blood pressure. Everything was as it should have been—except there was still no working capnometer. Dr. Helmer had called the bioengineering department during her first operation and asked a technician to

Justice: *"The doctors behaved disgracefully," says Scott*

repair the device. A technician had come, determined it couldn't be repaired quickly, and sent for a second machine. As Sklar was being sedated, the second capnometer was being readied for use—but it hadn't been recalibrated and was not yet fully operative. Nonetheless, Helmer intubated Sklar and started the general anesthesia.

Not long after that—according to the report eventually issued by the New York State Department of Health—his lungs began to be deprived of oxygen. But no one noticed—not the nurse, not Dr. Helmer, not a resident, a surgical assistant, or a technician, all of whom were also in the room. Incorrect intubation can, however, be spotted without a capnometer—by observing a patient's color, the rise and fall of his chest, the shape of his stomach. (The doctors and the hospital claim they saw nothing untoward.)

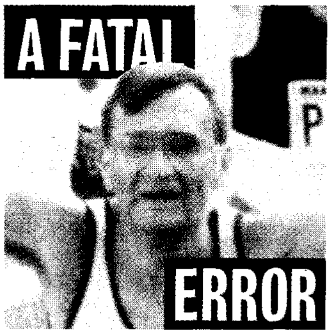
In Sklar's case, only after twenty minutes did someone figure out that oxygen was being pumped to his stomach rather than to his lungs, according to the report. But by then, he had turned blue. His neck veins had swelled, and his stomach had become distended. Another anesthesiologist was called in, and the tube was repositioned (standard emergency procedures, the hospital says), but it was too late. Rick Sklar was dead.

An autopsy conducted the next day by the medical examiner determined the cause of death to be "ventilatory insufficiency." More specifically, according to Dr. Michael Baden, who was hired by the family to conduct a second autopsy, Sklar died of "esophageal intubation." And he had died, according to the Department of Health report, because St. Luke's–Roosevelt had "not provided care that meets generally accepted standards of professional practice." The report cited the hospital for "failure to recognize in a timely and appropriate manner the incorrect intubation," failure to use the capnometer, and "failure to change the endotracheal tube in a timely manner, allowing twenty minutes with poor ventilation and oxygenation to elapse before taking such action."

HOW COMMON ARE DEATHS THAT result from anesthesia accidents? According to the Department of Health, they are not as uncommon as you'd hope. There were 42 deaths from anesthesia accidents in New York State last year—20 of them in New York City. This year, as of October 20, there were 36—14 of them in the city. (The Department of Health does not keep figures on the total number of operations done under anesthesia.)

News of these deaths almost never reaches the public. Although the Department of Health investigates all such cases, it is not required to make its reports public. But Sklar's prominence made his case different. Says Peter Slocum, the director of public affairs for the Department of Health, "We made the report public because somebody asked us to. We had no idea the gentleman was well known. But when we started getting calls about him—one was from *Billboard* magazine—we realized that he was, and we put out a copy of the report."

Bruce Morrow is understandably bitter: "People who work in hospitals get away with terrible things all the time. But we don't hear about them. How many people who aren't well known do they kill? They can get away with it with them. But they can't get away with it when they do it to people like Andy Warhol and Rick Sklar."



St. Luke's–Roosevelt was less sanguine about the release of the report. Dr. Daniel Thys, the chief of anesthesiology at the hospital, and Tim Ettenheim, the associate vice-president of corporate affairs for the hospital, agreed to discuss the hospital's version of events. (Dr. Thompson was not permitted by her insurance company to discuss the incident, and Dr. Helmer said, "I'm not interested in talking to you.") Ettenheim said he strongly objected to the release of the report. "It's not necessarily a final report," he said. "It's just a preliminary statement of what the Department of Health believes to be true."

Dr. Thys did admit that one thing in the report was indisputable: The capnometer used during Sklar's operation was broken. "If there's one clear lesson to be drawn from all this," he said, "it's that you never should start a case unless you're absolutely sure the capnometer and other monitoring equipment is functioning."

The conversation turned to what had been done at the hospital after Sklar died. First, said Dr. Thys, Dr. Helmer came to see him. In a "state of total emotional shock," she told him what had happened. After listening to Helmer's story, he directed her to notify the hospital's Department of Risk Management, which looks into cases of unexpected death or injury. And he told her to be sure she had a complete record of what had gone on in the OR.

Apparently, Helmer then went to her office and filled out the form that anesthesiologists are required to complete after each operation. On it is a box labeled ANESTHESIA MACHINE CHECK, which, when it is marked with a check or an *X,* is supposed to indicate that the machinery has been tested and found to be working. Also on the form is a space for capnometer readings. Dr. Helmer had left the box unmarked earlier that morning, after her first operation, and she had put a question mark on the line for capnometer readings. Then, for the Sklar operation—done with a broken capnometer—she put an *X* in the box and entered a number on the line for capnometer readings.

Was Helmer trying—as the Sklars believe on the basis of the Health Department report—to cover up what she had done? No, said Thys. "Apparently, the capnometer had been flashing and showing some erratic values on its screen," he explained, "and Dr. Helmer wrote into the chart one of the numbers she'd seen."

Later that day, Thys sent the shaken Dr. Helmer home, and the Department of Risk Management began its investigation. The following month, the department filed a report concluding that Rick Sklar could have died from any one of five causes: esophageal intubation, an allergic reaction to the anesthesia or antibiotics, a freak change in body temperature, an anesthesia-induced blood condition, or too much Vitamin C (which he had been taking in massive doses just before the operation to ward off a cold).

It was this document to which the Department of Health responded in its report—dismissing all of Roosevelt Hospital's theories about the cause of Sklar's death except for esophageal intubation.

Thys and Ettenheim were still not persuaded that Sklar had died of incorrect intubation. "Dr. Helmer is convinced to this day," Thys said, "that the anesthesia tube was not in the esophagus. When there's esophageal intubation, the chest doesn't go up and down, and usually you see an explosive and quite rapid expansion and ballooning of the stomach. Also, patients [have a very irregular heartbeat]. Their blood pressure rises, and there's sweating. According to Dr. Helmer, none of this occurred."

What, then, did Rick Sklar die of? "Unknown causes," declared Ettenheim, who had said very little during the interview. "Unknown causes," echoed Thys.

WHAT HAPPENED TO SKLAR IS FRIGHTENING no matter how you look at it and may make people wonder just how dangerous general anesthesia is. "Much less than it used to be only three or four years ago," insists Dr. Robert Caplan of the American Society of Anesthesiologists. "Most of the past risks had to do with the breathing system, and since 1986, we have made fantastic strides in reducing these risks." Indeed, insurance premiums for anesthesiologists have gone way down. "We used to be in the same risk category—as far as the actuaries were concerned—as neurosurgeons and cardiac surgeons," Caplan explains. "They have among the highest risk factors: 6 or 7 on a scale of 9. Family practitioners and general practitioners not doing surgery had the lowest: 1 to 1.5. We're now in the middle, at 3 or 4."

WITH HIS SON, SCOTT, IN DECEMBER 1991, JUST MONTHS BEFORE THE OPERATION.

The reduction of risk has to do with new technologies—most specifically, the capnometer. "It's the best way we now have to catch esophageal intubation, which used to be far more common," Caplan explains. "It's a new technology. And the interesting thing about new technologies is that people who have been in practice don't understand them as well as people new to the field. The resident I train this year will understand the importance and application of the capnometer far better than someone I trained in the past."

Of course, an anesthetized patient's death can have a variety of causes—not just esophageal intubation. Sometimes, there are overdoses of anesthetics; sometimes, the wrong drug is administered; sometimes, there are what anesthesiologists call "breathing-circuit disconnects."

New York's Department of Health has been vigilant about issuing rules and regulations to prevent these accidents. Part of the state health code lays down strict procedures for every operation. Heart sounds and breathing sounds must be monitored with stethoscopes. Blood pressure and heart rate must be evaluated at least every five minutes. Oxygenation and ventilation must be monitored, as well as circulatory functions and temperature. For the most part, these procedures are carefully followed, says Peter Slocum of the Department of Health. The person who has an operation in New York State, he says, is generally quite safe.

"They should not be allowed to practice medicine."

Sklar, of course, was one of the dozen or so New Yorkers so far this year who were exceptions. And his family, as might be expected, is fiercely indignant about the treatment he received. "My father was a cautious man," says Holly Sklar. "I'll always remember how, when I was a little girl, he went to Florida to witness the launching of the Apollo project and came back talking about the project's incredible backup systems. After that, he instituted elaborate fail-safe procedures at WABC, so that the station wouldn't be off the air. It is ironic and appalling to me that people with the responsibility for other people's lives didn't have backup procedures, weren't as careful with lives as my father was with his radio station." Scott Sklar agrees with his sister: "The doctors involved in my father's death behaved disgracefully. They should not be allowed to practice medicine."

So far, nothing remotely like that has happened, although Dr. Helmer has been reprimanded by St. Luke's–Roosevelt, has taken a leave of absence, and has been directed to get twenty credits in new medical education in anesthesia safety before returning to work. Also, Roosevelt is conducting a major review of its anesthesiology department, using outside professionals, and the Manhattan district attorney's office has started an investigation. Although it's still early, chances are there will be no indictment.

There will, however, be a big civil suit. The Sklars have hired an old family friend, lawyer Philip Pierce, who will soon file a suit on their behalf. Named in the suit are St. Luke's–Roosevelt Hospital and Dr. Helmer, as well as Dr. Thompson ("She was the captain of the ship," Pierce explains). Under state law, the amount of any medical damages will be up to a jury to determine, but Pierce is also suing for punitive damages of $10 million.

Pierce questions whether Rick Sklar knew what he was signing when he consented to general anesthesia. "When you have an operation, they make you sign a release," he says. "They call that 'informed consent.' But what is informed consent? There's no way Rick Sklar would have signed that document if they'd told him a crucial piece of their monitoring equipment was broken. No way!" But Pierce won't be building his case on the capnometer alone. "Look," he says, "the capnometer is a recent thing. It was invented maybe ten years ago, and it became required equipment only three years ago. But people did surgery under anesthesia for a lot longer than that. What'd they do to make sure the patient was getting enough oxygen? They looked at him. No one looked at Rick until it was too late."

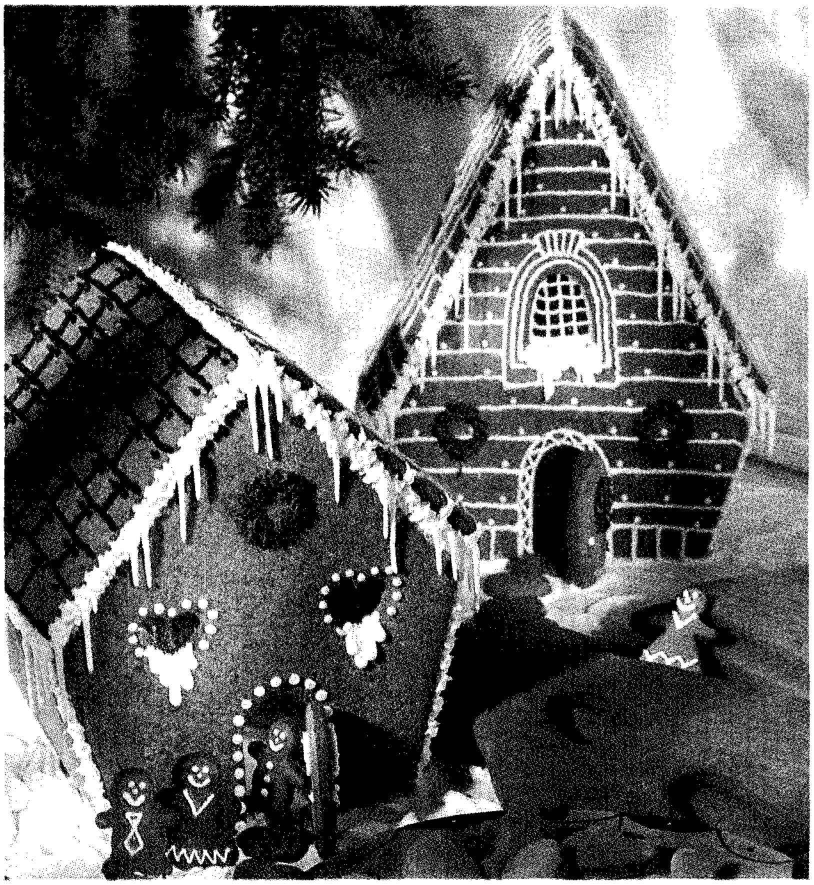
AT RICK SKLAR'S FUNERAL, Pierce's wife, Mimi, was one of the speakers. She'd known Rick since she was eight. Bruce Morrow, who'd known Rick for some 35 years, also spoke. He started his eulogy in his radio announcer's voice, but before he could finish, the famous bark caved in, and Cousin Brucie was weeping.

"You hear all the time about how some guy goes into the hospital to get a hangnail fixed, and comes out dead," he said later. "I always figured that was just mythology—but now I'm not sure anymore. Maybe that hangnail thing really happened." ■

BEST BETS

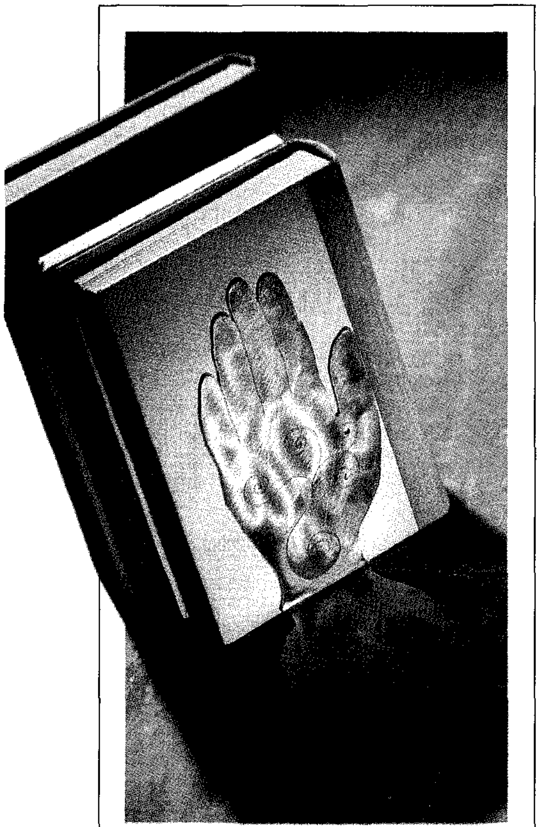
The best of all possible things to buy, see, and do in the best of all possible cities

By Corky Pollan



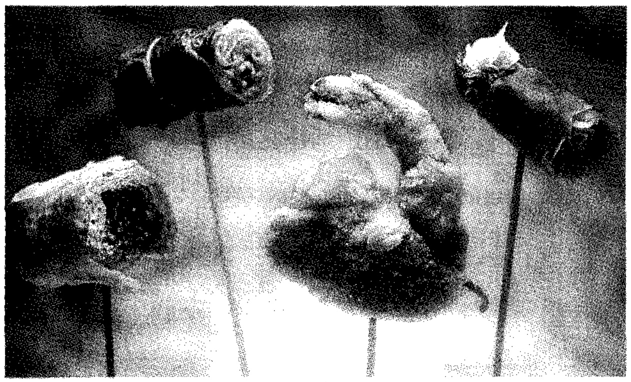
Sweet Schemes

Those of us who love holiday traditions and all those family goodies—home-baked cookies, handmade popcorn balls, and homemade gingerbread houses—but find there's just no time to do it *all* might want to consider a gingerbread-house kit. The house parts are prebaked: We and our little ones get to do the fun part—putting it all together. The kit comes with an icing mix—made from eggs and sugar—pastry bags and tips, and easy-to-follow instructions ($36).
DELICIOUS PROMOTIONS/*Dean & DeLuca (560 Broadway, at Prince Street, 431-1691) and 800-362-7144 (allow ten days; price includes UPS delivery)*



Fine and Handy

We already liked painter Amy Hess's wonderful brushed-steel candle holders and trivets, but when we saw her bookends, we were completely won over. Hess takes inspiration from the everyday things around her—teapots become trivets, birds adorn candlesticks, and hands turn into bookends—and her irresistible treats promise to enhance our daily lives (bookends, $100 and $150).
BARNEYS NEW YORK/*Chelsea Passage*



Bites of Fancy

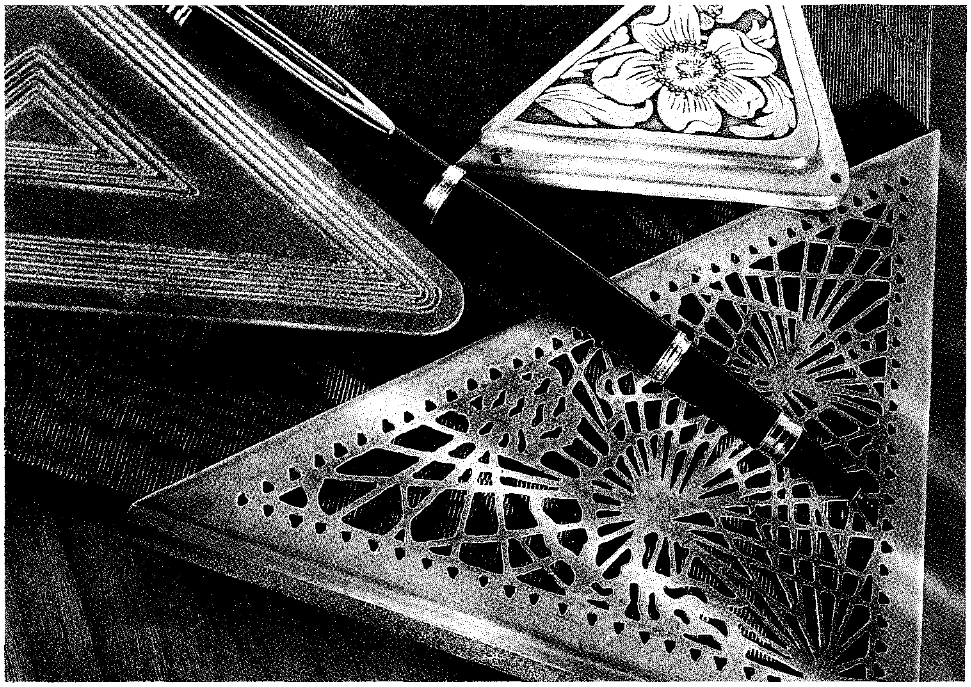
Passing canapés on platters is the only way to keep cocktail talk going. But making little things takes time; besides, gourmet shops do it best. Neuman & Bogdonoff's phyllo filled with Gorgonzola and spinach makes for a hearty bite ($10 a pound). Shun Lee's garlic-flavored noodle rolled in Chinese cabbage is subtly spicy ($9.95 for four). From the Captain's Table comes a fiery tempura jalapeño stuffed with shrimp ($7.50 a half-pound). Soothe the seared palate with Balducci's fresh Medjool date filled with mascarpone and wrapped in prosciutto ($2 each; to order).—**Barbara Costikyan**
CANAPÉS/*Neuman & Bogdonoff (1385 Third Avenue, near 79th, 861-0303), Shun Lee (43 West 65th Street, 595-8895), the Captain's Table (860 Second Avenue, at 46th, 697-9538), and Balducci's (424 Sixth Avenue, at 9th, 673-2600)*

Photographs: left, Tony Cenicola; top, Peter Ardito; bottom, Michael Mazzeo.

Welcome Back, Blotter

In this age of ballpoint pens, does anyone *need* a desk blotter? But even if you don't, you'll *want* one of these. It seems that in Victorian times, blotter holders were often made of sterling silver. Later, brass, bronze, and copper were used. Now Tillie Steinberg has assembled a collection of vintage metal borders by such names as Gorham and Tiffany, in styles that range from Victorian to Arts and Crafts. Steinberg backs her borders with leather, lines them with moiré, and re-creates winning desk accessories (from $395 to $975).

ANTIQUE CACHE/*Manhattan Art & Antiques Center/1050 Second Avenue, at 55th* Street/*752-0838*



Interior Motives

Partners Suzanne Spellen and Kein Cross like to play fair. Spellen was a fashion designer, and sixteen months ago the duo opened a pocket-size clothing atelier filled with styles that bucked popular fashion trends. But Cross, an interior designer, had the urge to return to his first love, so now this congenial pair has opened Cross and Spellen Home. All manner of decorative accessories, many designed by Cross and exclusive to the store, crowd its tiny interior. Among the seductive mix are bandboxes and wrought-iron plate stands, brocade table runners and obelisk china cabinets. There are inexpensive finds—soaps and hangers—along with silver-leaf wood-and-papier-mâché mantel clocks and custom-made finials and curtain rods. (From $3 for a napkin ring to $50 for a table runner to $600 for a finial.)

CROSS AND SPELLEN HOME/*144 West 19th Street/691-9603*

Photographs: top, Mark Weiss; bottom, Andrew Garn.

The Insatiable Critic/Gael Greene

EMINENT DOMANI

"... Oggi Domani is not quite Palio, but it's cozy and romantic. Restaurant Two Two Two braves the Upper West Side ..."

WE'RE NOT ALL THAT MYSTERIOUS, WE mouths of the city. Fools for pasta and pizza, we flock to spots trattoriaesque, as innocent dipping our focaccia into olive oil as the cherubs frolicking at **Oggi Domani.**

Lushly oversauced pastas, fabulous two-foot-long bread sticks (salty, flavorful, more bread than stick, best eaten warm or just out of the oven), even a trick for fatphobes (turkey osso buco, indeed). Plus, platters to share ... antipasti dubbed cicchetti ("little tastes") and fritto misto—in a tiny corner of Italianate Heaven on West 10th Street. Maybe not necessarily worth a major detour, but fun and good and budget-savvy, a boon to the neighborhood.

TICKET TO ITALY: *Chef Diane Forley.*

You know how it goes. Junior year abroad. You're swept away by a Venetian count, a Florentine dilettante, a Roman spring. You come home wiser, with a great recipe for risotto. Same here, almost. One morning it was a charming Village hangout, Joe's Bar and Grill. Months and a slathering of plaster later, it reemerged as Oggi ("today") Domani ("tomorrow").

Bankrolled by a shebang of investors (including a pal of mine), it has the same smart, professional overseer Karyn Wagner bustling about; the same bare red brick, only partially masked with plaster and two mock windows; handsome new tapestry on the banquettes; and a roomier bar—the better to show off the kitchen's pride, house-baked focaccia, and the handsome platters of Italian "tapas": sprightly white beans and broad green ones, roasted beets, caponata, skewers of sausage and cheese.

"I want it to be as beautiful as Palio, as hot as Cafe Tabac, as moderate in price as Vince and Eddie's," Wagner promised.

Well, it's not quite Palio, but it's cozy and romantic. So far the Tabac tribe has yet to sniff it out, though John Kennedy Jr., Marla Maples (new beau in tow), and Christie Brinkley have been reported lingering. Nicole Miller (the wait crew will wear her vegetable-strewn neckties till her cherubic cravats arrive) celebrated her new collection here. And such neighborhood fans as Charles Kuralt and Material Brother Christopher Ciccone have stopped by to check things out.

The cicchetti tower, three tiers of tidbits—cold antipasti (select your own if you wish), a fritto misto of slightly bland calamari, luscious soft polenta sticks, mozzarella in carozza, perhaps crumbed mussels on a skewer, and assorted house-baked breads—is easily dinner for two, a starter for three or four or five, and more fun than the pizza, though that's good enough.

Drunken pork loin in barolo with braised cabbage and grilled cotechino sausage, roast game hen with cracked fennel and coriander seeds on creamy mushroom polenta with broccoli rabe, meaty seared tuna with black-olive crust, artichokes, sun-dried tomatoes, and orzo—it tastes as good as it sounds, and the price is right. (Entrées are $13.95 to $18.95, $6.95 to $11.95 at lunch.) And the vegetable cutlet (veggies in a chick-pea crust with green lentils) will please New Age tailgaters (who climb the walls at Equinox and no longer eat meat). The fisherman's brodetto can be a bit bland, but the worst sin is an excess of fat. It lurks irresistibly in the Gorgonzola-and-mascarpone ravioli with prosciutto and toasted hazelnuts, and in an unabashedly rich sauce (almost a soup) for the orecchiette with otherwise fabulous meatballs, tossed with escarole, pancetta, and pecorino. As for fettuccine with shrimp and asparagus... it's an error if not a felony to link shrimp oil *and* asparagus butter.

Snackers are welcome at the bar during *ombra* ("in the shadow of the day," between three and six), for complimentary cicchetti or sweets. And the newly excavated skylight is a blessing at lunchtime, along with porcini-topped frittata with heavenly roasted potatoes or steak, sliced and heaped with caramelized onions and roasted red peppers on a splendid whole-wheat bun (it's not easy to wedge into the average mouth, but try). Let's teach the waiter to de-crumb the table.

Desserts can be wonderful, too (but not the ditzy little baba sponges). Chef Diane Forley, protégée of David Burke at River Cafe and then at Park Avenue Cafe, studied with Lenotre in Paris, and did pastry detail at Gotham Bar and Grill. Her chocolate cake with cherries, her homey upside-down apple cake, and her fig tart (evoking Nabisco memories) are musts.

A gaze up through the skylight at a flutter of towels, strung on a clothesline like peach flags, is a ticket to Italy. Cries my guest, "I feel like I'm in Rome."

Not bad for noontime in the hebephrenic city.

Oggi Domani, 142 West 10th Street (242-6444). Dinner Sunday to Thursday 5:30 p.m. to 11 p.m. (light supper till midnight), Friday and Saturday 5:30 p.m. to midnight (supper till 1 a.m.). Lunch noon to 3 p.m. A.E., M.C., V.

Photograph by Peter Freed.

SUDDENLY THE UPPER WEST SIDE LOOKS more grown up. We are ready now for **Restaurant Two Two Two,** a narrow, hidden townhouse splendor, a humbler March with dark oak paneling, a crystal chandelier, Bombay Company bathroom, 100 percent–Dacron pink tablecloths, and paintings by a Modigliani could-never-be. Chef Frank Della Riva has some winning ways, and the small bar, with a pint-size Dorothy Parker manquée pouring, could become a neighborhood haunt and trysting spot.

Russian-born Israeli émigré Emil Talel, a jeweler turned real-estate developer turned restaurateur, had a short, unhappy outing here, so he hired Frank Valenza as his guru. If you're thinking grand, Frank's your man. He nurses those palace airs.

Really fussy folk may find certain dishes still a little flabby, in need of salt and a dose of acid, but I suspect most of the well-dressed citizens here and the few gray coifs in velour and tennis shoes are content.

They share good-enough eggless Caesar *with grilled shiitake,* or *porcini-spiked* gnocchi in a fondue of tomato with spicy arugula, grilled shrimp on a creamy polenta cake, and one evening's special, salmon belly on perfectly cooked lentils.

But it's the entrées ($14.95 to $19.50 with specials into the $20s) that really reveal Dela Riva's skill. Luscious rare tuna on scallion-ginger rice cake in a puddle of soy, sake, and honey topped with frizzled leeks. A duplex of red snapper with bright-green spinach and mellow potato croquettes. Tender osso buco with the classic lemon-peel-garlic-parsley rémoulade swirled into its sauce, and a crunch of fired onion on top. And penne with porcini, morels, and shiitake, in a wildly rich bath of mushroom essence, Madeira, and demiglaze with a hint of cream.

There's a $19.50 early-bird prix fixe (5:30 to 7 P.M.) and a wine list to keep the tab lean: whites from $13, very drinkable reds $15 and up. The Maitre d'Estournel '88 is a buy at $15, the Val-Joanis even better for a dollar more (though it's not a Rhone, as listed).

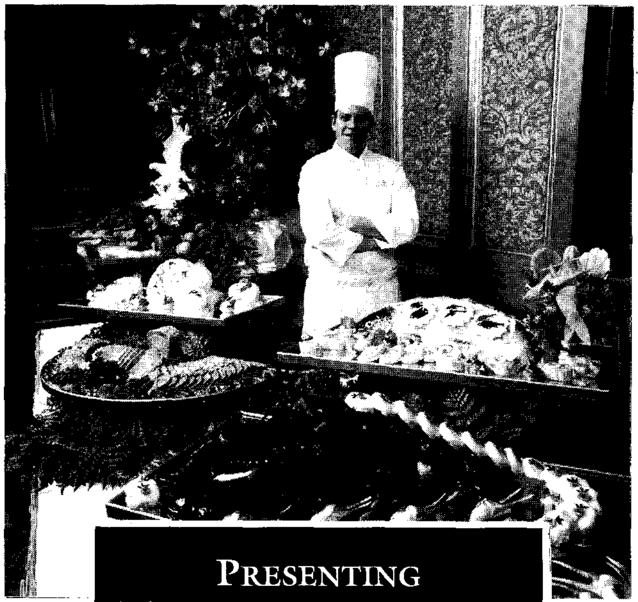
First-rate crème brûlée and intense green-apple sorbet are superior to lackluster chocolate cake and a dense coconut rice pudding.

Behind us a trio passionately debates the fate of Israel. "That proves we're on the West Side," observes a friend from beyond the Central Park tree line. "On the East Side if you're Jewish, you discuss nursery schools or chintz."

It's possible that Two Two Two, small enough and so smartly priced, could survive the real or imagined West Side curse.

Restaurant Two Two Two, 222 West 79th Street (799-0400). Dinner 5:30 to 11 p.m. A.E., D.C., M.C., V. ■

ENJOY A ROYAL TREAT AT THE PALACE EVERY SUNDAY!



PRESENTING
THE ROYAL PALACE
BUFFET BRUNCH

11 a.m. - 3 p.m. in the elegant Trianon Room
Featuring a Champagne Buffet and Cajun Music

Only $38* per person
$19* children under 12

Enjoy luscious hors d'oeuvres, twelve hot entrees, New Orleans specialties, seafood bar, sensational salads, wonderful desserts, complimentary champagne and live entertainment by The Pinballs. Treat yourself... royally!

*Please call
(212) 888-7000
for reservations.*

The NEW YORK Palace
Madison at 50th Street New York, NY 10022
(212) 888-7000
one of
The Leading Hotels of the World ®

* *Tax and gratuities not included.*

Movies/David Denby

ART AND POLITICS

"...Neil Jordan's *The Crying Game* is about the pull of sexual obsession, the frightening, ambiguous lure of perverse desires..."

ONCE IT GETS GOING, NEIL JORDAN'S NEW movie, **The Crying Game,** turns into a wonderful ride. Jordan, born in Ireland, has perhaps the most poetically eloquent temperament in the English-speaking cinema. His subject in *The Crying Game* parallels that of his earlier *Mona Lisa:* the pull of sexual obsession, the frightening, ambiguous lure of perverse desires. His embrace of what is dangerous and threatening in sexuality, I hasten to add, has the opposite meaning of David Lynch's. Much of *Blue Velvet* was merely chic, and I wasn't entirely surprised when Lynch's work degenerated into lurid shocks. Jordan, by contrast, wants to lead us through obsession to love and the responsibilities of love. His great theme is loyalty.

Outside Belfast, a group of IRA terrorists, using a good-looking blonde (Miranda Richardson) as a lure, kidnap a black British soldier, Jody (Forest Whitaker), and hold him hostage in a country greenhouse. One of their own has been captured and is being held for interrogation: If the British release the IRA man they are holding, the IRA will release Jody; otherwise he dies, another victim of the unwinnable and unending war. But as the days pass, Fergus (Stephen Rea), the IRA volunteer assigned to look after Jody, develops a rapport with him. They talk about women, and Jody shows him a picture of his pretty girlfriend, with long hair and a small curved mouth, who lives in London.

Stephen Rea, a leading Irish theater actor, has the kind of complex face—a mix of hard and soft features—that grows more interesting the longer you look at it, and Forest Whitaker remains one of the few American black actors willing to go beyond macho and open themselves up both to vulnerability and to happiness. Even when tied up and hooded, he uses his big, soft body expressively. And Whitaker has a wonderful silly grin when his Jody, handcuffed, has to urinate and asks Fergus to find his member and then put it back. The incident is supposed to be funny, and it is, but it also sends a shiver through the audience, like one of those glancing physical contacts that reverberate through an entire E. M. Forster novel.

The IRA hostage scheme ends in disaster, and Jody is killed. Fergus, who escapes the debacle, runs to London and blends into the crowd, taking a job as a workman. But like the hero of an old war film, he goes to look up the girlfriend of his fallen friend. Dil (Jaye Davidson) is a tall, skinny stunner, demanding and changeable as a leopard—playful, peremptory, and then utterly needy. Jaye Davidson bears some physical similarities to the tall and straight Cathy Tyson, the regal black prostitute from *Mona Lisa;* and Fergus is a smarter version of the savior/fool (the Saint George who couldn't conquer his dragon) played by Bob Hoskins. Fergus and Dil hang out at a local pub where women stand up and sing pop torch songs filled with longing and regret. The atmosphere is volatile—squalid but voluptuous.

HOSTAGE DEAL: *Whitaker is a British soldier held captive by Rea, an IRA terrorist.*

And that's about all I'm going to tell you, because in the middle of the London sequence Neil Jordan surprises us so thoroughly that we have to reconsider everything we have felt up to that point. What had seemed a conventionally turbulent romantic situation suddenly becomes a comically and ironically turbulent romantic situation, with both the comedy and the romance weighing more and more, like the two sides of a scale getting heavier yet staying in balance. As Fergus's IRA buddies track him down in London and attempt to involve him once again in their hapless schemes, the fatalistic tone of the narrative grows more extreme. Yet the violence at the end feels poetically right. *The Crying Game* may be the kind of thing Fassbinder was trying for and never achieved—a realistic fable too bitter and funny for dreams.

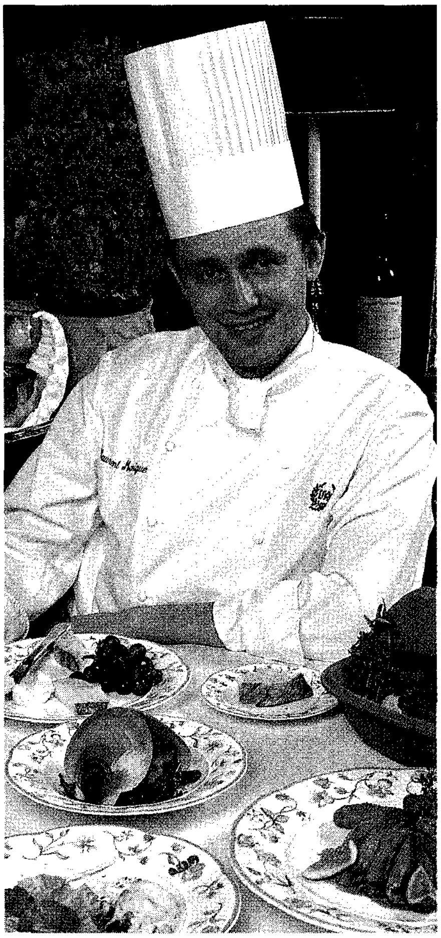
A WILDLY OVERHEATED COUNTRY THAT HAS lost its mind—that's what the United States must look like to someone who learns of it from movies like **The Bodyguard.** We seem to have entered a land of hysterical palm trees, where even the bushes are throwing fits. Whitney Houston, in her movie debut, plays an overwrought version of herself—an egotistical pop star living miserably in a huge Los Angeles mansion. Rachel Marron is surrounded by managers, sycophants, hustlers. A wretched boy, her son, plays in a huge pool all by himself. Her sister skulks about like Mrs. Danvers in *Rebecca,* spying on people from upper balconies. Glittering like an interstellar princess in a sci-fi movie, Rachel makes entrances at clubs and parties as if swan-diving into a pool of diamonds.

Enter the Bodyguard. Frank Farmer (Kevin Costner), guardian of presidents, now gone private, signs on to protect Rachel from death threats. The script was written years ago by Lawrence Kasdan in his early plastic-movie-man days and has been sitting on the shelf a long time, though not long enough. Kasdan the young hack made Farmer another hero in the stoic-male tradition. Frank says little because he cares so much. You see, he wasn't there, on the job, the day Reagan was shot, and he's feeling guilty about it. What was he doing, we wonder. Loafing? Playing pinochle in the presidential limousine? *Nope, it was his day off.*

Oh. Nevertheless, he could have taken the bullet that the Gipper took in the chest, and he didn't. He failed. That such a man might have a considerable death wish isn't an issue anyone gets unpleasant about. Instead, Frank gets merged into the inexorable movie heroes of the past—the Western lawmen and urban samurai who got the job done. Costner's short, noble-Roman haircut makes him look tough and unintelligent, as if he's been eating granite for breakfast. Only a few years ago, he gave promise of being a hip new actor, but he has fast become the heir of solemn Clint and joyless Steve, another macho star holding dumb movies together with sheer will. As for Whitney Houston, she flirts her way through her performance, ducking her head, smiling, doing sexy, honeyed things with her voice.

As Kasdan tells it, Rachel has to seduce or conquer everyone in her path. Since the bodyguard disapproves of her, she has to turn him on. She does, and we get the kind of squishy, masochistic scenes that I thought feminism had killed—ah, she's in love with the one man who can give her complete safety. The bodyguard, indeed. Then she goes into a snit and falls out of love. Then *in* love again. (About this time, we begin wondering, Who's next—her hairdresser?) Meanwhile, she has to be made to realize what everyone else can see—that there's a serious threat to her life. For a long time, she's like one of those dopes in a horror movie who listen to the ghouls kicking stuff around in the basement and refuse to admit that something strange may be going on.

Directed by Mick Jackson, a Brit who should have known better, the movie revels in the sick way of life it's putting down. Everyone coddles the big star, and the movie coddles her, too. The smallest detail of her routine is meant to be entrancing, like the particulars of the Sun King's toilet. *The Bodyguard* may be the perfect movie for people longing to be part of an entourage. (If Costner gives too many performances like this one, surely there will be openings.) The movie ends in a revolting and ludicrous scene at the Academy Awards in which the bodyguard receives his fondest wish in front of the whole world. The more you think about it, the sicker the movie becomes. I guess that's called afterglow. ■



WELCOME THE NEW CHEF DE CUISINE AT

Peacock Alley®

You are cordially invited to join us in a welcome toast to Laurent Manrique, our new chef de cuisine of Peacock Alley.

Chef Manrique, trained in Toulouse and Biarritz, has created a style of provincial cuisine from the southwest of France.

We extend an invitation to join us for a complimentary champagne toast before dinner at Peacock Alley.

Andre Cortes
Maitre d'Hotel
Peacock Alley

Gerard Gibson
Manager
Peacock Alley

Located off the main lobby of The Waldorf=Astoria
Park Avenue at 50th Street.
For reservations please call (212) 872-4895.

Photo by James Keyser

When you know your worth.

Omega Constellation
18K gold and stainless steel
men's watch with date.
Scratch-resistant sapphire crystal.
Water resistant.
Swiss made since 1848.

Ω OMEGA®
The sign of excellence.

Come see our Stanley & Son originals!

Stanley&Son

1006 SIXTH AVE (37TH) NYC 10018 (212) 354-6975
1138 LEX AVE (79TH) NYC 10021 (212) 794-4977
THE COMPLETE JEWELER
FAX (212) 944-7564

Television/John Leonard

UPSTAIRS DOWNER

"...The marketing of Katharine Hepburn's ravaged beauty is a scandal; a universe of wisecracks revolves around Tom Arnold..."

MOVIE OF THE BLEAK: *Ryan O'Neal and Katharine Hepburn.*

SHE'S A SPINSTER, AND BORED—EVEN BY Proust. He's a jewel thief and escaped con, strictly small time. But, of course, running away from the Keystone Kops, the escaped con will find the spinster's big white house and hide upstairs in her attic, and when they discover each other, a heartwarming intimacy will ensue. She'll tell him all about her father, an autocratic judge. He'll tell her all about his mother, an abusive hooker. Though he's suspected of having shot a guard in the course of his jailbreak, she doesn't believe it, because she's looked into his eyes. No wonder it snows on Christmas Eve.

Think Katharine Hepburn. Think Ryan O'Neal. Somebody did.

James Prideaux, who's better than this, wrote and co-produced **The Man Upstairs** (Sunday, December 6; 9 to 11 P.M.; CBS). The temptation is to blame him for our embarrassment, so I will. Certainly almost every frame of *The Man Upstairs* is predictable and clichéd—from the red meat to the soapy razor to the flushing toilet; from a suspicious Irish maid (Helena Carroll) to a comically incompetent sheriff (Henry Beckman) to a busybody relative (Brenda Forbes). The single surprise is that the escaped con writes a poem for the stay-at-home spinster. And he shouldn't have.

We are talking bad luck, valiant pluck, high concept, lite beer.

However, really, Ryan O'Neal must do something about those love handles. In the mid-life crisis of his career, he has thickened alarmingly. Going up all those stairs to hide from all that understanding, he thumps. And Katharine Hepburn... well, we all know more than we ought to about her medical history, and it's amazing of her to soldier on despite it, when any other actress would shut herself up in a Hollywood bungalow with the photo albums and the dead flowers in the swimming pool. But this Constant Nymph as Senior Citizen is hard to take. The wonderful rasp is a quaver. The monkey grin is mummified. What used to be eager and gallant is arch and doddering. What used to be radiant is now just hyper. In the bare, ruined choirs of what she once was, should she really have to put up with a Ryan O'Neal?

The marketing of such ravaged beauty is a scandal, and maybe even a sin.

PERHAPS **Four Eyes and Six-Guns** (MONDAY, December 7, and many other dates; 8 to 10 P.M.; TNT) is such a pleasant surprise because it's been concocted by a couple of Englishmen who don't have to carry around any mythic weight about the overrated American West. To director Piers Haggard and cinematographer Tony Richmond, Tombstone is a movie town, with a movie history, instead of some aspic containing in its gel the synaptic spaghetti of our national character. Anyway, they're glad of eye and light of feet.

And so is Judge Reinhold as the dreamy optometrist who learns to shoot a six-gun, from a peculiar and risible pretzellike crouch, on a New Jersey chicken farm, before heading West in 1882 to help Wyatt Earp (Fred Ward) see straight. Before he lands in Tombstone, Reinhold is roughed up on the train by two out of the ten red-haired Doom Boys. When he arrives, he's bilked of his life savings by a con artist (John Schuck). After he's sort of settled, among the likes of M. Emmet Walsh, Austin Pendleton, and William Duff-Griffin, he is joined by his former New York eye-shop assistant, the equally dreamy and romantic Patricia Clarkson.

Wyatt Earp—you may remember Fred Ward as Henry Miller in *Henry & June;* if so, you will want to read the just-published sequel, *Incest,* in which Anaïs Nin seduces her own father in order to reject him as he rejected her; then again, maybe not—anyway, this Wyatt Earp tries to gun down our four-eyed hero, but he misses. This doesn't say much for Tombstone's chances when the Doom Boys descend, like a bunch of inbred Snopeses. Try as Reinhold may, Earp thinks eyeglasses are for sissies. Meanwhile, Clarkson is singing at the saloon.

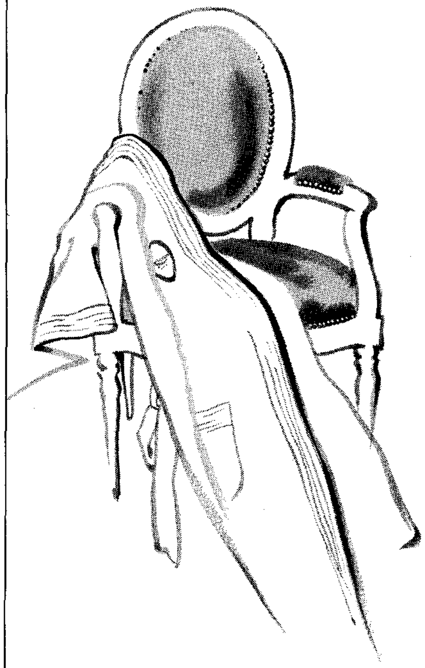
Oh, my. I should have noticed her on Broadway (*The House of Blue Leaves, Eastern Standard*) or the big screen (*The Untouchables, Rocket Gibraltar*), but I was home, watching tape, till last week's *Hallmark Hall of Fame,* in which she was asked to impersonate a young Nancy Reagan. And now Clarkson busts out as a comedienne/chanteuse, steaming up these goggles. Thank you.

ROSEANNE ARNOLD'S HUSBAND, TOM, MAKES his star debut in **The Jackie Thomas Show** (Tuesday, December 1; 9:30 to 10 P.M.; ABC), and it's actually not bad, maybe because he's surrounded with high-

Photograph by John Bryson/CBS.

priced help like Alison LaPlaca, Dennis Boutsikaris, Michael Boatman, and Martin Mull. Tom as Jackie is King Baby of *his* own sitcom, a former meat packer turned stand-up comic and packaged for prime time, around whom the rest of these bundles of nerves revolve in eccentric orbits in a Ptolemaic universe of wisecracks, a kind of antimatter natter, all of it deriving from other TV sitcoms—*Cheers, The Brady Bunch, The Dick Van Dyke Show,* etc.—so I suppose it's postmodernist. Certainly Alison LaPlaca is, as fresh as the radiant future. And *Jackie's* connubial time slot, right next door to *Roseanne,* is bound to confer some Nielsen blessings.

In brief: FOR **Guys and Dolls Off the Record** (*Great Performances;* Saturday, December 5; 9 to 10 P.M.; Channel 13), the camera was left running while the Broadway folks cut their cast album last May. Though the gallant troupers aren't quite as interesting as they think they are when they're permitted to ramble on, so long as they stick to singing, they verge on the glorious. And Faith Prince as Adelaide is every bit as terrific as all the critics said she was. . . . Glenn Close is the co-executive producer as well as the host of **Broken Hearts, Broken Homes** (Wednesday, December 2, and other dates; 10 to 11 P.M.; Lifetime), an hour-long look at an American foster-care system on the brink of collapse. In New York, for instance, family-court judges hear about 30 cases a day. A model program in San Mateo, California, emphasizing rehabilitation of the natural parents, is recommended as one way out of the morass. . . . From **Roy Rogers: King of the Cowboys** (Thursday, December 3, and other dates; 9 to 10 P.M.; AMC), we learn that Trigger's burden was born 81 years ago in Cincinnati, with the name Leonard Slye; has been married to Dale Evans for 45 years; and feels good about himself. His almost breathtaking lack of pretension will be followed by the television premieres of five Roy Rogers/Dale Evans movies. . . . Jack Lemmon, Whoopi Goldberg, Laura Dern, Eric Bogosian, Jodie Foster, Tommy Tune, and John Malkovich all contribute public-service announcements to the launch of the fourth annual monthlong AIDS telethon **Unfinished Stories** (starting Tuesday, December 1; 8 P.M.; Bravo). There will also be a guilt-making 60-second "Moment Without Television" and special programming that includes movies like *Atlantic City* and *Harold and Maude,* as well as the music of Eric Clapton. . . . Phyllis Diller, Shelley Berman, Jerry Seinfeld, and Julie Brown have cameos on **Carol Leifer: Gaudy, Bawdy and Blue** (Saturday, December 5, and other dates; 10:35 to 11:35 P.M.; Showtime), a "mockumentary" in which Leifer makes not quite enough fun of those risqué fifties night-club comediennes who have been rendered obsolete by eighties and nineties cable smut. ▬



Centre de Beauté
A SALON IN THE FRENCH TRADITION

ChristianDior
PARIS

ONLY HERE CAN YOU EXPERIENCE UNIQUELY DEVELOPED FRENCH TECHNIQUES IN TREATMENTS AND MAKEUP. THE EXPERTISE OF PARIS-TRAINED AESTHETICIANS. EXCLUSIVE PRODUCTS FROM THE CHRISTIAN DIOR LABORATORIES. ALL IN A SETTING OF SUPREME LUXURY AND RELAXATION. TREAT YOURSELF TO A FACIAL OR BODY TREATMENT SOON. AND HOW ABOUT A CENTRE DE BEAUTÉ GIFT CERTIFICATE FOR SOMEONE SPECIAL ON YOUR HOLIDAY LIST?

THIS WEEK ONLY.

BOOK AN APPOINTMENT FOR ANY FACIAL OR BODY TREATMENT AND ENJOY YOUR NEXT TREATMENT SESSION FREE. TELEPHONE FOR YOUR APPOINTMENT NOW. (212) 705-2899.

CENTRE DE BEAUTÉ EXCLUSIVELY AT
bloomingdale's
ON THE BALCONY. NEW YORK ONLY.

The Original Canton
Delicate Ginger Liqueur

At long last this delicate ginger liqueur is available in America. Created centuries ago for the rulers of old Canton who treasured the value of ginger. It is made from six varieties of ginger harmonized with a touch of gentle herbs and ginseng. Blended with the finest spirits and rich brandy. Rounded with honey. A delicate liqueur capturing all the goodness of old China.

The Original Canton
Unique In The World
IMPORTED
The Original
Canton
Delicate
Ginger
Liqueur

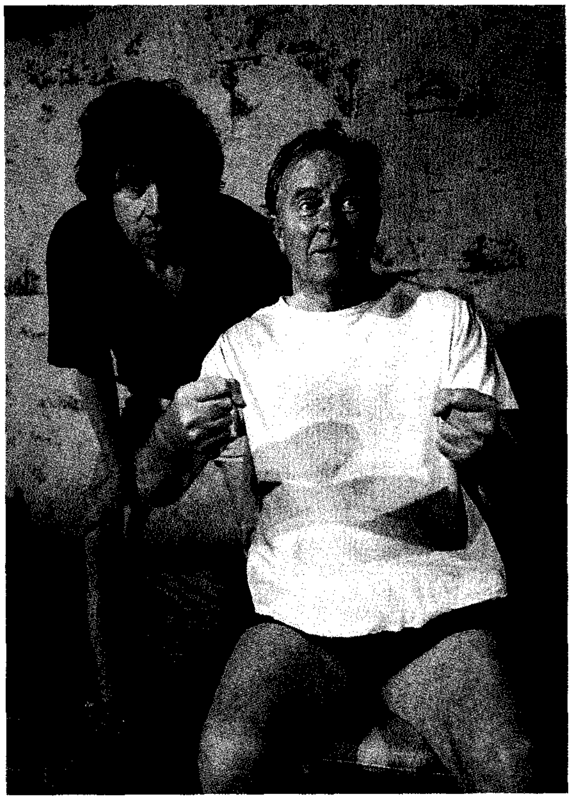
Call 1 (800)-854-7092 for our recipe book.
Imported by World Ltd., Phila., PA. 20% ALC/VOL (40 Proof).

Theater/John Simon

STOUT FELLOW, MCGUINNESS!

> ". . .At McGuinness's *Someone Who'll Watch Over Me,* you don't want to miss a line, a facial expression, a single silent beat. . ."

SOME PLAYS ARE TOO GOOD FOR NOTE-TAKING. I had resolved to jot down some of the witticisms in which **Someone Who'll Watch Over Me** abounds, but promptly realized that there was too much going on every instant—verbally, visually, emotionally. At Frank McGuinness's comedy-drama you don't want to miss a line, a facial expression, a single silent beat.



SOMEONE WHO'LL WATCH: *Stephen Rea, Alec McCowen.*

The three hostages in the play, chained to separate walls of a Lebanese basement room serving as their cell, are as remote from one another as can be; not quite a cross section of humanity, they are nevertheless a constant reminder of the variety, hostility, and ultimate harmony human diversity can give rise to. The starkness of the wall space framing these inmates effectively displays their quirks and touches of genius, their zesty individuality and kindred vulnerability. Their positioning, with a chain gripping each of them at one ankle and granting them only a puny radius of activity, shows off each as perfectly as a picture hung in a well-curated exhibition. And never has the lack of the fourth wall seemed more apt: That invisible wall becomes the one to which you, the viewer, are chained—riveted by the play yet imprisoned in your existence.

First, we see two chained men. Adam is a black American doctor who has clearly had an arduous rise from a limiting background and so seems most likely to survive under hardships; as a physician, he will conserve his physique with exercise and maintain a sound mind in a bound body. One can imagine how hard it must have been for this determinedly goal-oriented young man to be stuck with a fantastical Irishman for a cellmate.

Edward is a journalist, married and with children, by turns enthusiastic and cynical, feckless and devoted to his family, and, above all, gorgeously gabby. But he could not have survived had his confinement remained solitary; such a born comedian needs an audience, which Adam, whom he teases and humors, provides. Of course, Edward exercises nothing but his tongue, which comically lashes out at Adam's calisthenics and just about everything else. Yet he is warmhearted and giving, his wit naughty rather than nasty.

This twosome is joined by a third captive, at first in a comatose sleep on the paltry mat, as thin as cushions in a sports stadium, which, along with an individual water bottle, is all the comfort the jailers will grant. Michael proves to be a college English instructor, a fussy, middle-aged closet homosexual, haunted by memories of his deceased wife. A mother's boy, he is concerned most about whether his Arab captors have informed his mother back in England of his relative safety. Predictably, this fussbudget will emerge, in many ways, the bravest of the trio. Predictably, because such a play in which, obviously, there cannot be much overt action needs a switcheroo. But just because something is predictable does not diminish its dramatic value when it is emotionally exhilarating.

There is something especially endearing about the way Michael quotes and paraphrases medieval English literature. You'd think that a poem such as "The Wanderer" wouldn't have much to say to these motion-starved men, but it does. Therein lies the glory of McGuinness's invention: It draws its substance from every part of the geographical, historical, cultural map; it welds disparateness into solidarity; it compensates for the fettered body with a larkingly unfettered spirit. Black American savvy, Irish wit, and English humor come together in a play that, both as drama of ideas and as sheer entertainment, outstrips all current competition.

As the three little Indians dwindle dismally to two, and are further reduced—liberatingly as well as sadly—to one, we experience their most minute loss or gain as our own. Some may find the second act slightly anticlimactic, but I am not of their party: Something is always happening in this play, even if it takes the mind's eye to detect it. There may be a temporary slackening toward the end, when understatement borders on ordinariness, but not for long. There come, at the very last, a few words and one gesture (the latter aptly and ecumenically harking back to ancient Sparta) that make everything resoundingly right again.

From the strictly naturalistic, logical point of view, you can find a few flaws. And though I do not mind the physical absence of the captors (a clever stroke), I chafe, as usual in such cases, at the absence of women. But they *are* present here by that very absence, by the way they are missed and recalled. Besides, there is something so rich about the performances that they transcend mere maleness into spiritual androgyny. James McDaniel commandingly turns Adam into a man both strong and scared, his steadfastness perforated by breakdowns (such as the other two also experience), but whose bouncing back proves as comforting as a dependable thermostat.

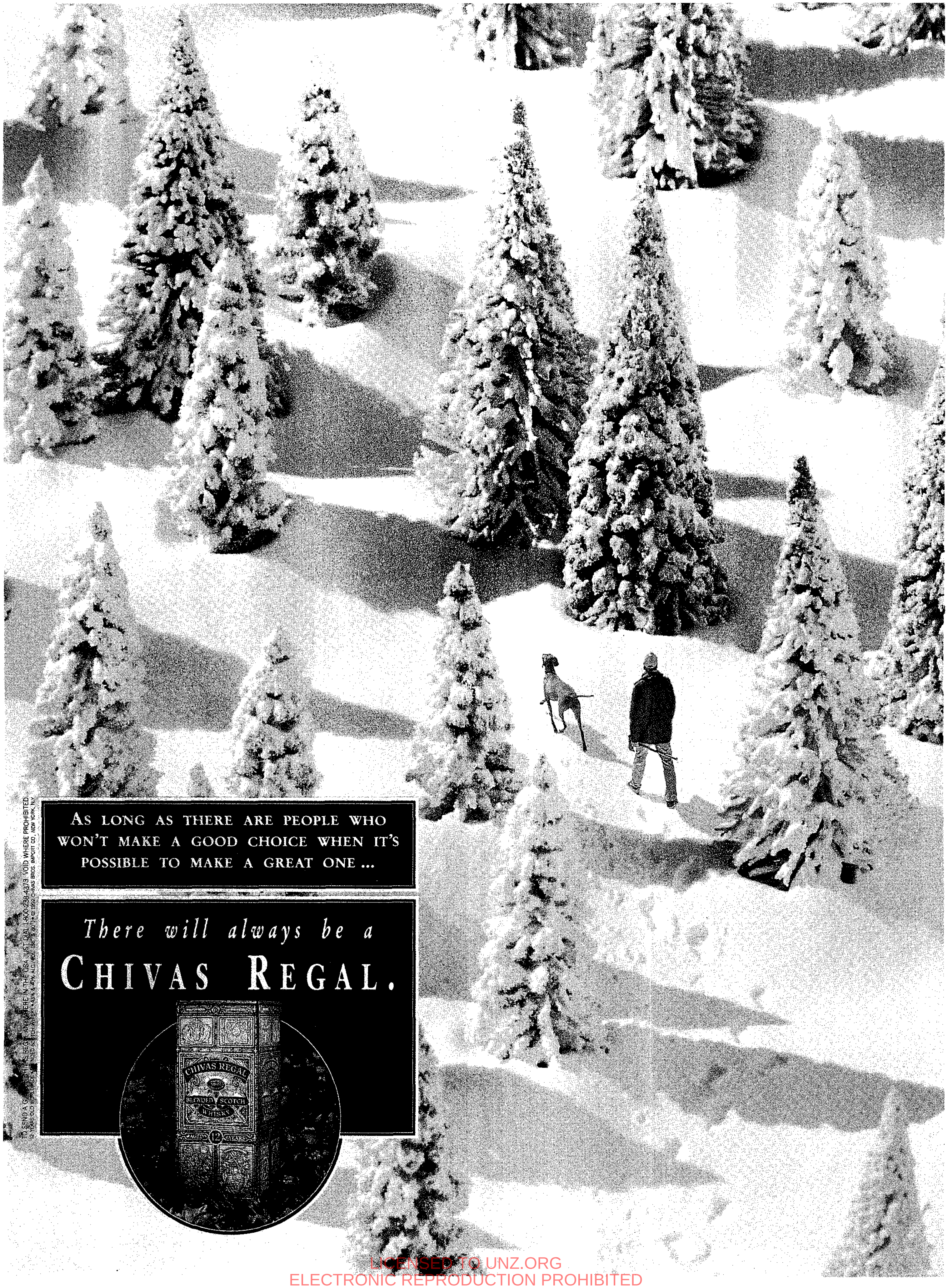
Stephen Rea may be the most dazzling addition to our histrionic horizon. Catch him playing the exact opposite role in the movie *The Crying Game* (page 64) and then, having seen him as Edward, tell me if this young Irishman doesn't create the

(continued on page 89)

Photograph by Tom Lawlor.

THE NEW COSTUME INSTITUTE

THE METROPOLITAN MUSEUM OF ART



AS LONG AS THERE ARE PEOPLE WHO WON'T MAKE A GOOD CHOICE WHEN IT'S POSSIBLE TO MAKE A GREAT ONE ...

There will always be a

CHIVAS REGAL.

TO SEND A GIFT OF CHIVAS REGAL ANYWHERE IN THE USA JUST DIAL 1-800-238-4373. VOID WHERE PROHIBITED.
12 YEARS OLD WORLDWIDE • BLENDED SCOTCH WHISKY • 43% & 40% ALC./VOL. (86° & 80°) • © 1992 CHIVAS BROS. IMPORT CO., NEW YORK, N.Y.

CHIVAS REGAL
BLENDED SCOTCH WHISKY
12 YEARS

THE NEW COSTUME INSTITUTE

BY ELYSE TOPALIAN

Beverly Hood Allen
Marketing Director

Allan Horing
Managing Editor

Richard Mantel
Design Director

Amy Asch
Assistant Editor

Scott Hunt/InkWell, Inc.
Design Production

The Metropolitan
Museum of Art

Photography
Karin L. Willis
Photograph Studio

Deirdre Donohue
Research

Cindy Sirko
Stylist

On the cover: Three visions of elegance—by Cristobal Balenciaga (center), Jacques Griffe (right), and Isaac Mizrahi. Above: Joell Kunath dresses a mannequin in a Christian Dior "New Look" cocktail dress from 1950 for the opening of the new Costume Institute.

Cover, left to right: Gift of Isaac Mizrahi & Co., 1992; Gift of Mrs. Claus von Bülow, 1971; Gift of Mrs. Byron C. Foy, 1953. Above: Gift of Mrs. Byron C. Foy, 1953.

LETTER FROM THE MUSEUM DIRECTOR

On December 10, the Metropolitan Museum's new Costume Institute will open its doors, after three years of planning and redesign, with a stunning array of costume and accessories spanning more than four centuries. The Institute has been responsible during the past two decades for some of the museum's most popular exhibitions, such as "The Glory of Russian Costume" and "Vanity Fair," which were put on display once a year for runs of several months. The new Costume Institute offers more—a beautiful, state-of-the-art suite of galleries that will be open all year with no down time. Changing selections will be drawn mainly from the museum's outstanding collection of costume that numbers more than 60,000 pieces, most never before seen by the public. Major loan exhibitions will be offered in the future as well.

Louis XIV once observed that "fashion is the mirror of history," and indeed, since Adam and Eve sewed aprons out of fig leaves, clothing has reflected personal and historical circumstances as well as means, ingenuity, and style. French and English royalty once wore fashions now in the Costume Institute, as did Josephine Baker, Irene Castle, Georgia O'Keeffe, Clare Boothe Luce, Eva Perón, and the Duke and Duchess of Windsor. But the scope of the collection is broader still, with examples from every part of the globe, and including almost every conceivable article of clothing and accessory, from spectacular finery to fashion oddities.

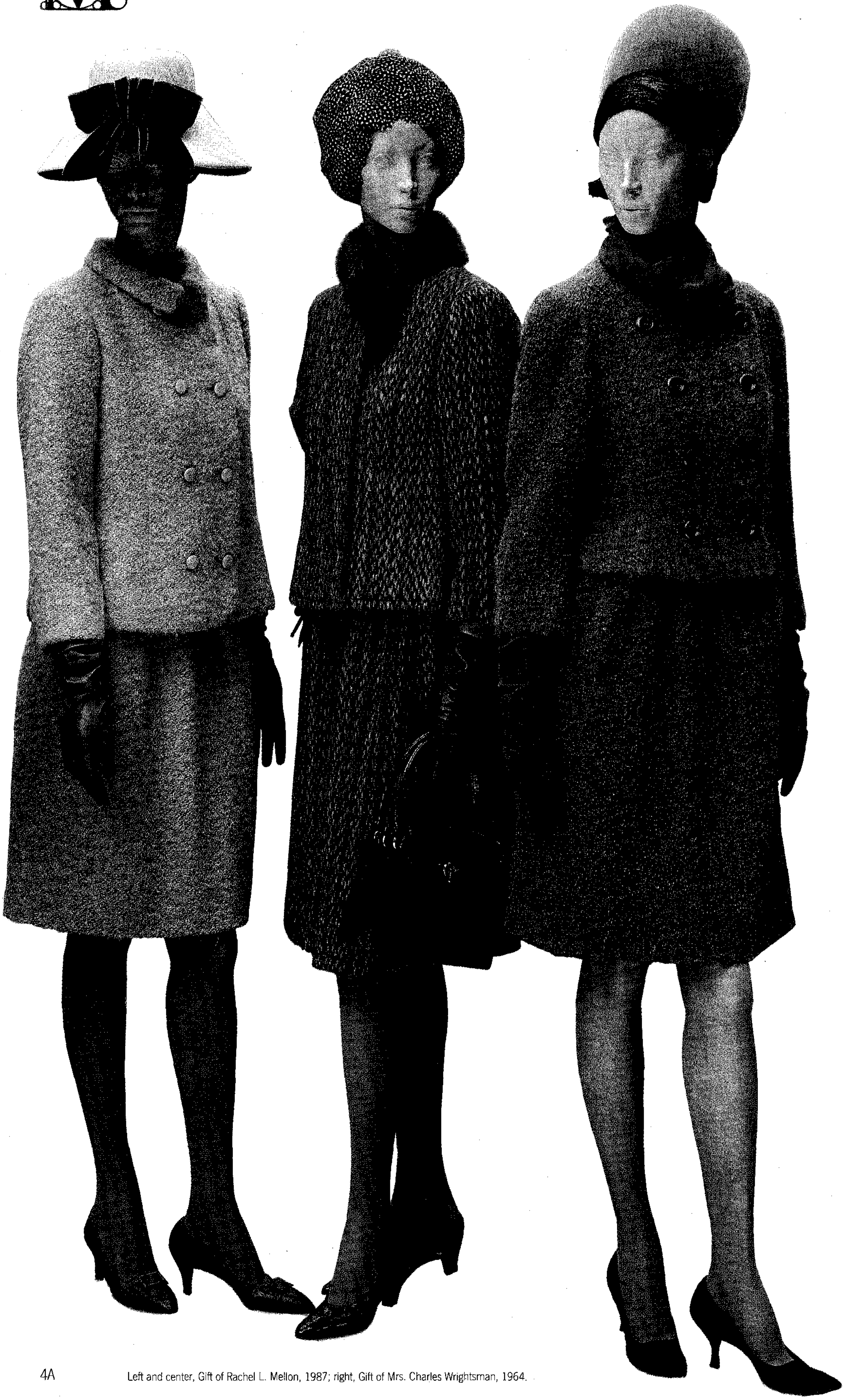
These pages offer a preview of "Fashion and History: A Dialogue," the first installation of the new Costume Institute, a confluence of past and present that signals a new era and a broader philosophy. "The beginning of all wisdom is to look fixedly on clothes...," wrote Thomas Carlyle, "till they become transparent." Visitors to the Metropolitan Museum who come to look at the remarkable clothes in these new galleries will find in them fashion, art, and the human spirit.

Philippe de Montebello

TWEEDS

FASHION & HISTORY

The Costume Institute is celebrating its new galleries with an opening display of some of its best works from the past four centuries. "Fashion and History: A Dialogue" takes on themes that transcend time, with case after case of costume on themes of florals, black and white (including the story of the "little black dress"), geometrics and abstractions, and tweeds. The result is a lively counterpoint of old and new, and a celebration of inventiveness and style in fashion through the ages.

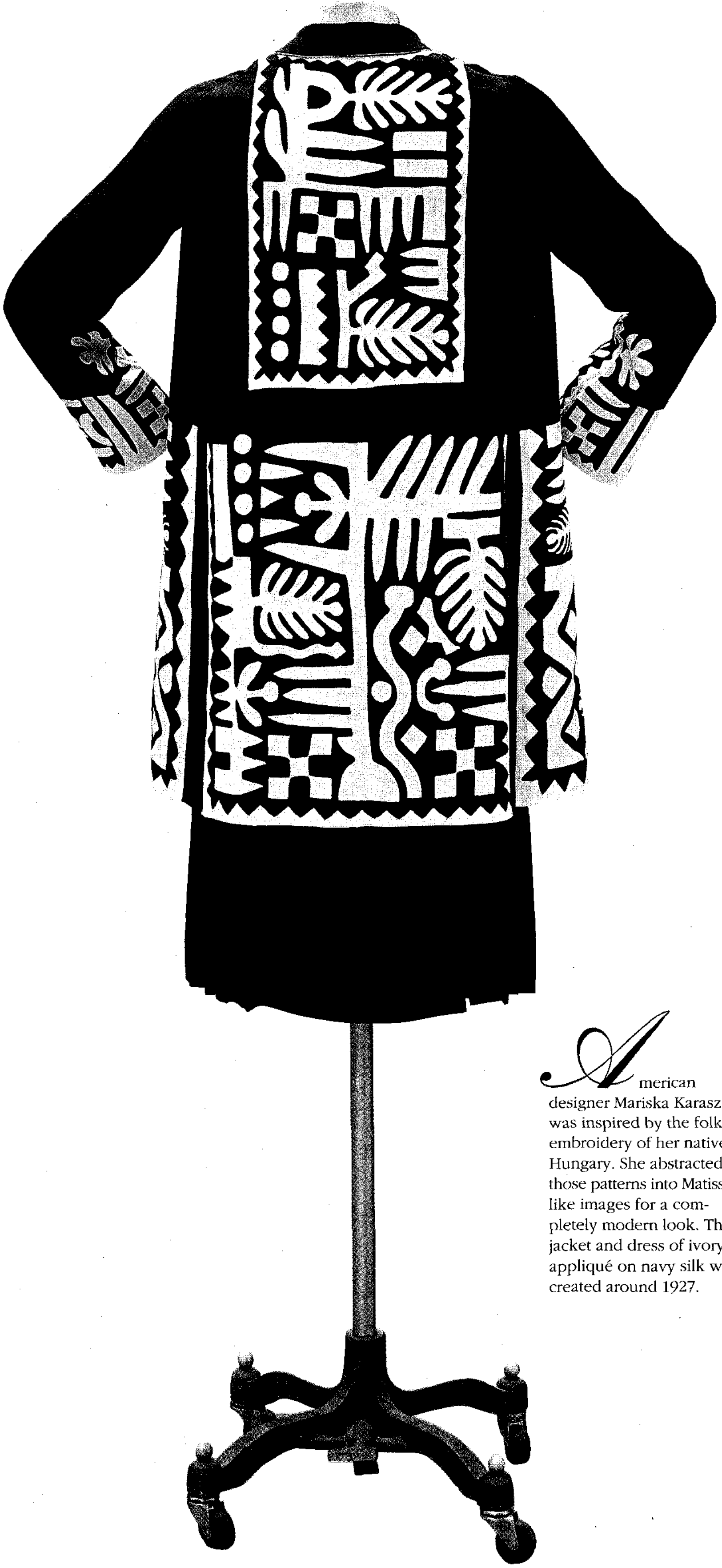


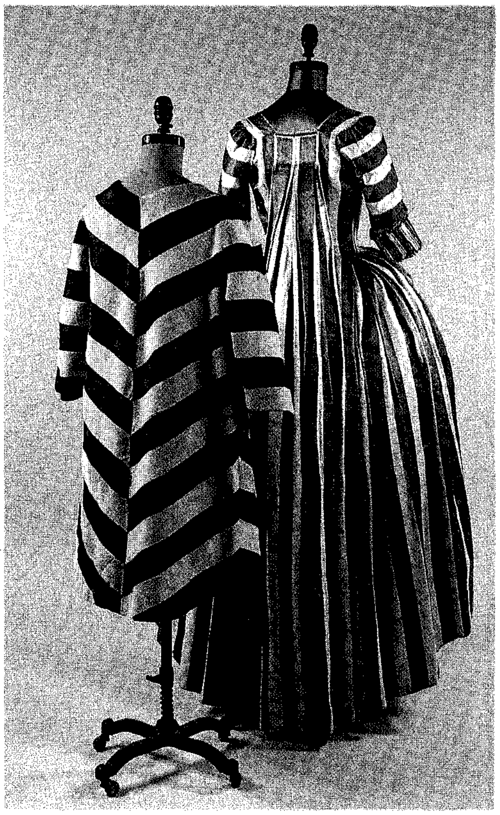
Tweeds emerged in men's wear of the 19th century, then were adapted time and again for both men and women—by the haute couture designers of Paris in the 1920s and by American sportswear designers, among others. The Met displays the full evolution of tweeds, including idiosyncratic outfits worn by the Duke of Windsor and Cecil Beaton, and these Day-Glo incarnations of the '60s by Coco Chanel (right) and Balenciaga.

Left and center, Gift of Rachel L. Mellon, 1987; right, Gift of Mrs. Charles Wrightsman, 1964.

GEOFFREY BEENE
ON THE PLAZA
NEW YORK

GEOMETRIC & ABSTRACT IMAGERY

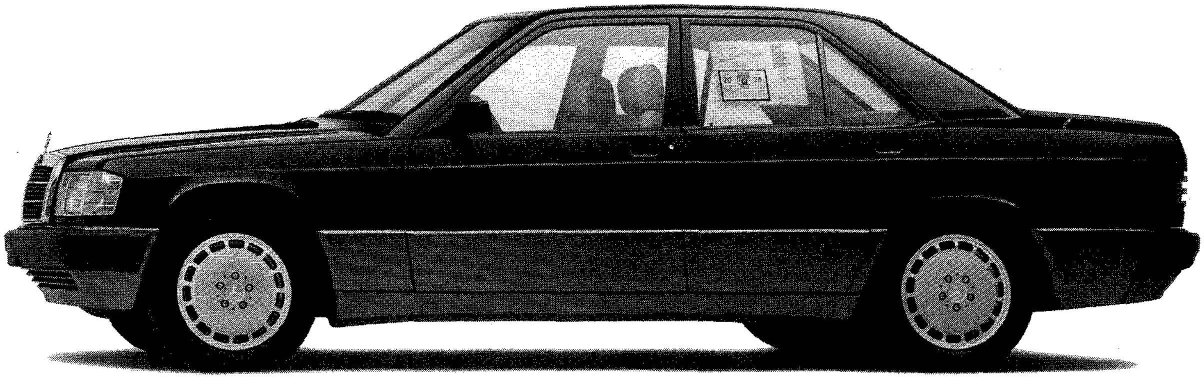




Bold stripes transcending the passage of time—here, right, on a silk-and-linen dress from circa-1770s France and, left, on a chevron-patterned dyed pony-skin coat from the United States in 1960 by Frank Stella and Jacques Kaplan.

American designer Mariska Karasz was inspired by the folk embroidery of her native Hungary. She abstracted those patterns into Matisse-like images for a completely modern look. This jacket and dress of ivory appliqué on navy silk was created around 1927.

From left: Gift of Katherine J. Judson in memory of Jeanne Wertheimer, 1977; Gift of Anne Cole Phillips, 1986; Purchase, Irene Lewisohn Bequest, 1965.



If you have to ask how much it costs, you can afford it.

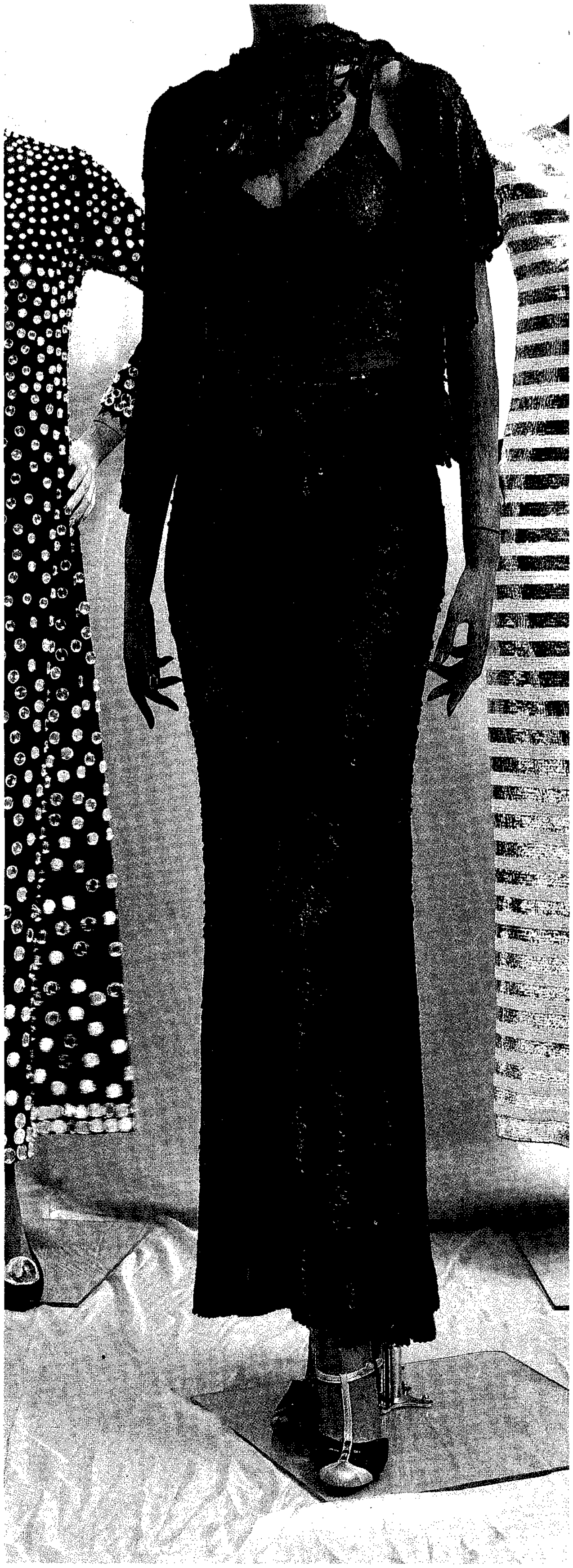
The Mercedes-Benz 190E 2.3 has the safety and performance features you'd expect from a Mercedes. But it also has a very surprising one: a Manufacturer's Suggested Retail Price under $32,000.* Which, you'll discover after a test drive, is a small price to pay for one of the best engineered cars in the world.

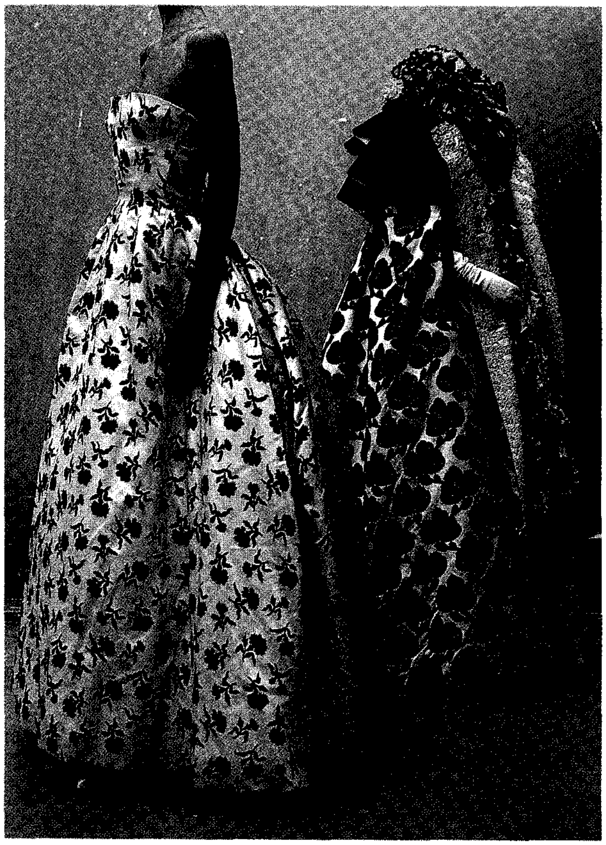
Sacrifice nothing.

Visit your authorized Tri-State Mercedes-Benz dealer for a test drive today.

**$31,255 Manufacturer's Suggested Retail Price for the 190 E 2.3 automatic includes electric sunroof and transportation. Price excludes state and local taxes, luxury tax, tags, registration and title fees, dealer documentary fees, dealer preparation charges, insurance, dealer-installed options, certificate of compliance or noncompliance fees, and finance charges. Dealerships are independent businesses that set their own prices which vary from dealer to dealer. ©1992 Mercedes-Benz of North America, Inc., Montvale, N.J. Member of the Daimler-Benz Group.*

BLACK & WHITE

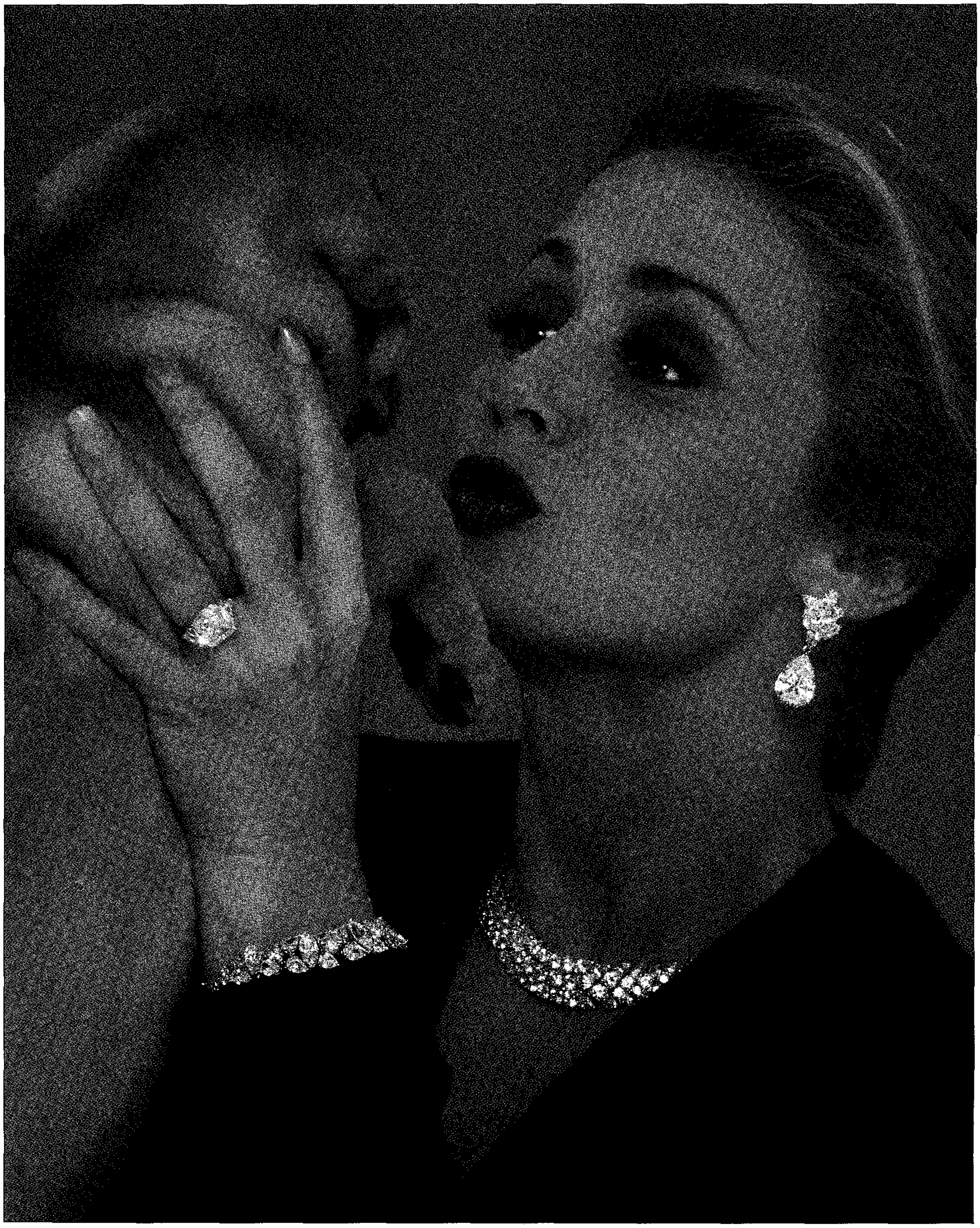




One of this century's most stylish women, automobile heiress Thelma Chrysler Foy, wore the satin Dior dress at left, woven with dozens of carnations, in 1954. The evening cape at right—by Charles Frederick Worth, who set the standards of high elegance for late-19th-century society—was worn by Mrs. William Astor.

A schoolgirl visiting Paris with her chaperone in 1935 crossed the street from the Ritz to Chanel—and thus to womanhood—to order this slinky black-sequined ensemble. When socialite Claudia de Osborne, the former schoolgirl, donated it to the Metropolitan in 1977, she recalled: "I wore it for years and finally used it for costume parties to shock the natives in Spain."

From left: Gift of Claudia de Osborne, 1977; Gift of Mrs. Byron C. Foy, 1955; Gift of Mrs. Theodore D. Robinson, 1951.



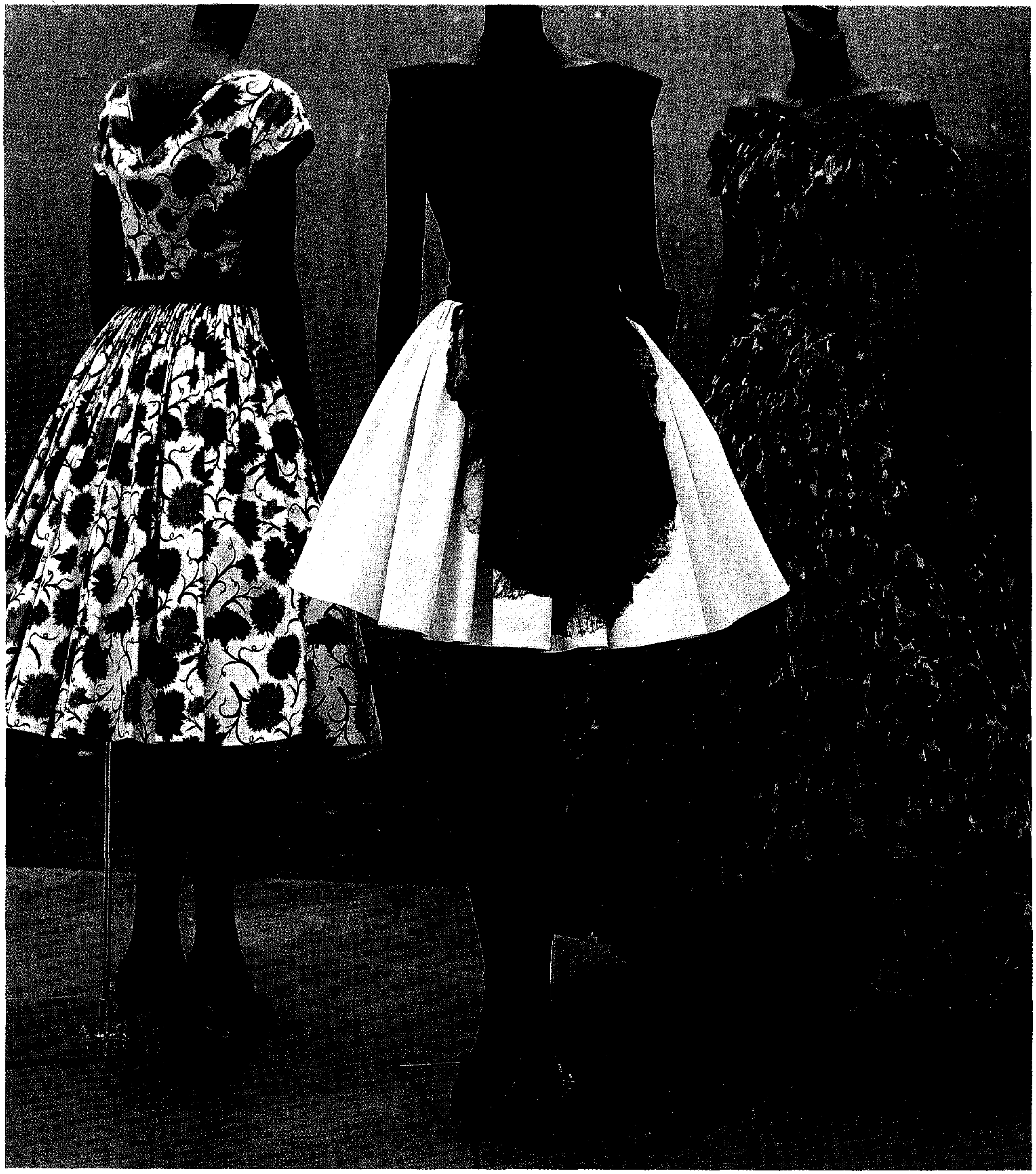
CIROlite®, the exclusive diamond rival. A Girl's New Best Friend.

CIRO®
FASHION JEWELERS
SINCE 1917
LONDON MADRID GENEVA BEVERLY HILLS MUNICH VIENNA
THE AFFORDABLE EXTRAVAGANCE

694 Fifth Avenue • 791 Madison Avenue
Saks Fifth Avenue at Rockefeller Center
For the shop nearest you or a complimentary catalog please call (800) 532-9595

Receive a special Ciro gift with any purchase when you mention this ad. While supplies last.

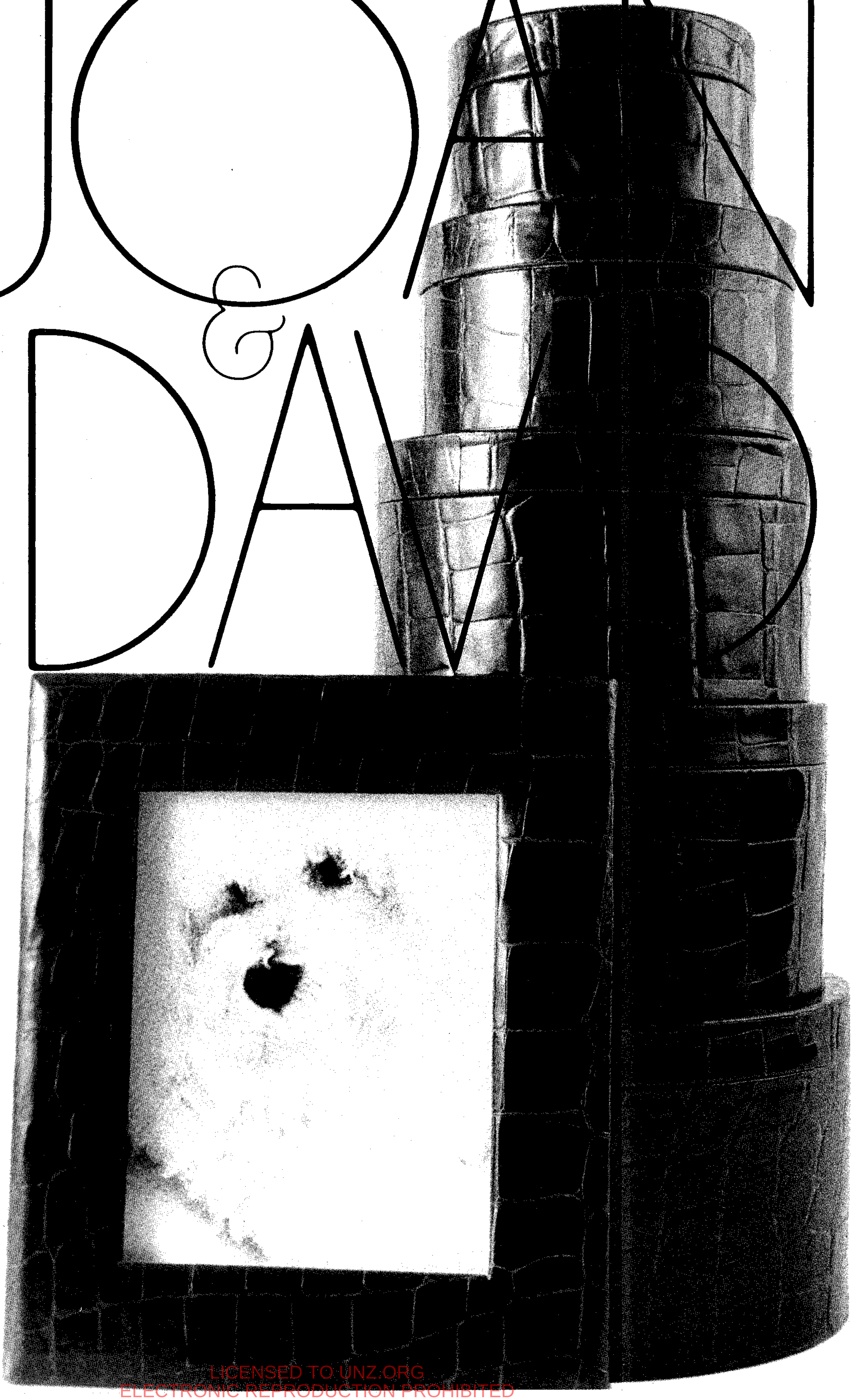
FLORAL IMAGERY



A 1954 Norell summer day dress that belonged to Lauren Bacall (left) and a rose-printed 1953 evening Dior (right) flank a contemporary day dress by Isaac Mizrahi that pays homage to the '50s and to the flower photographs of Irving Penn.

From left: Gift of Lauren Bacall, 1963; Gift of Isaac Mizrahi & Co., 1992; Gift of Mr. and Mrs. Henry Rogers Benjamin, 1965.

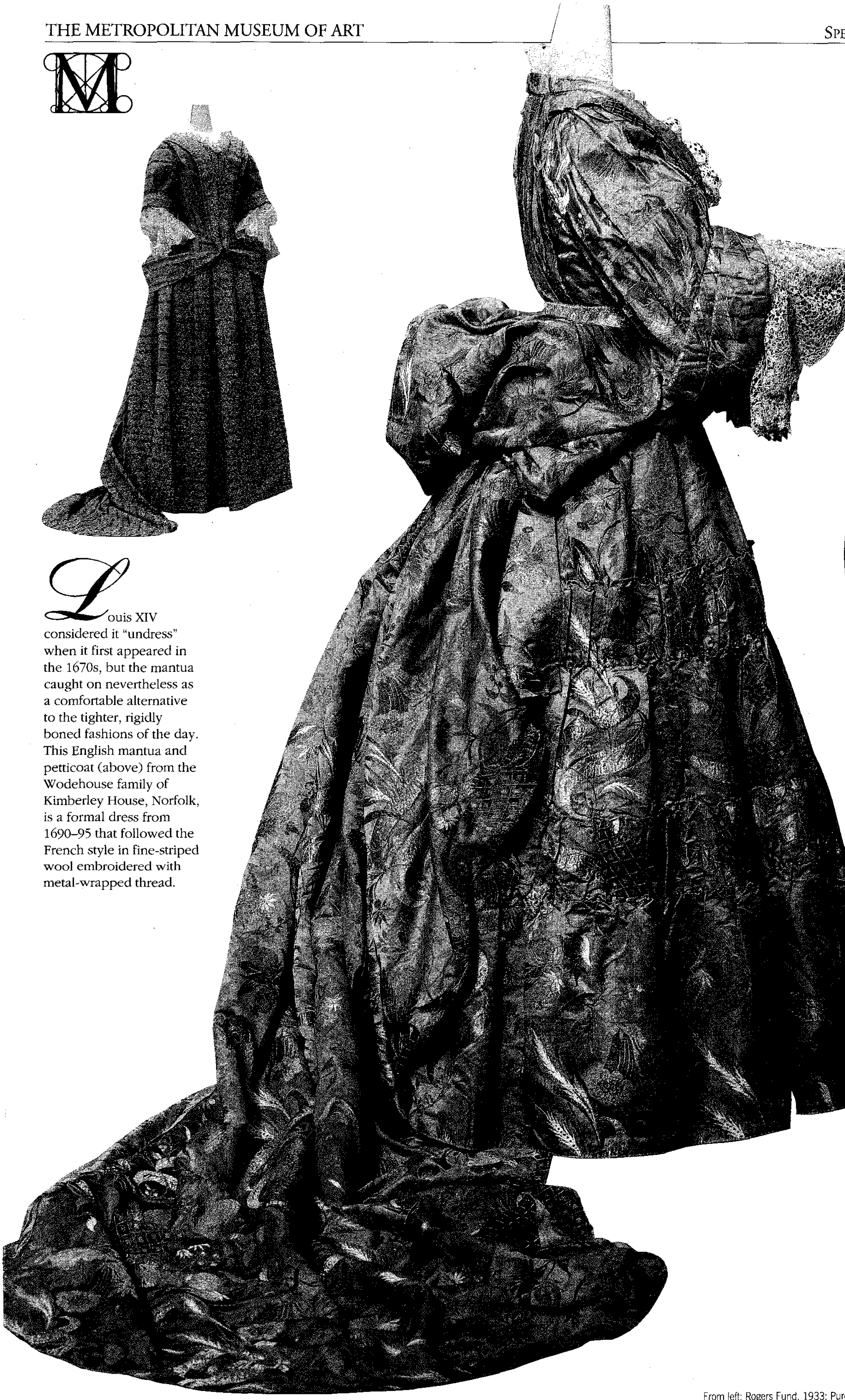
JOAN & DAVID



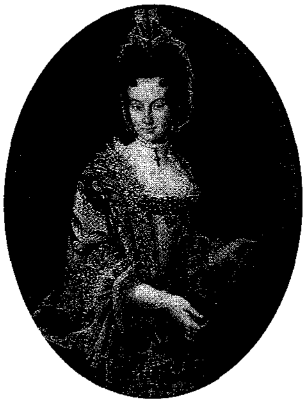
816 madison avenue 104 fifth avenue world financial center the mall at short hills riverside square the americana at manhasset

DOSSIER 1708

One of the jewels of the Costume Institute collection, this recently acquired English dress (left) of luxurious silk is the finest and the only complete mantua known to survive from the early 18th century. It is the centerpiece of "Dossier 1708," a gallery devoted to the beginnings of the rococo style in costume, accessories, and the decorative arts.



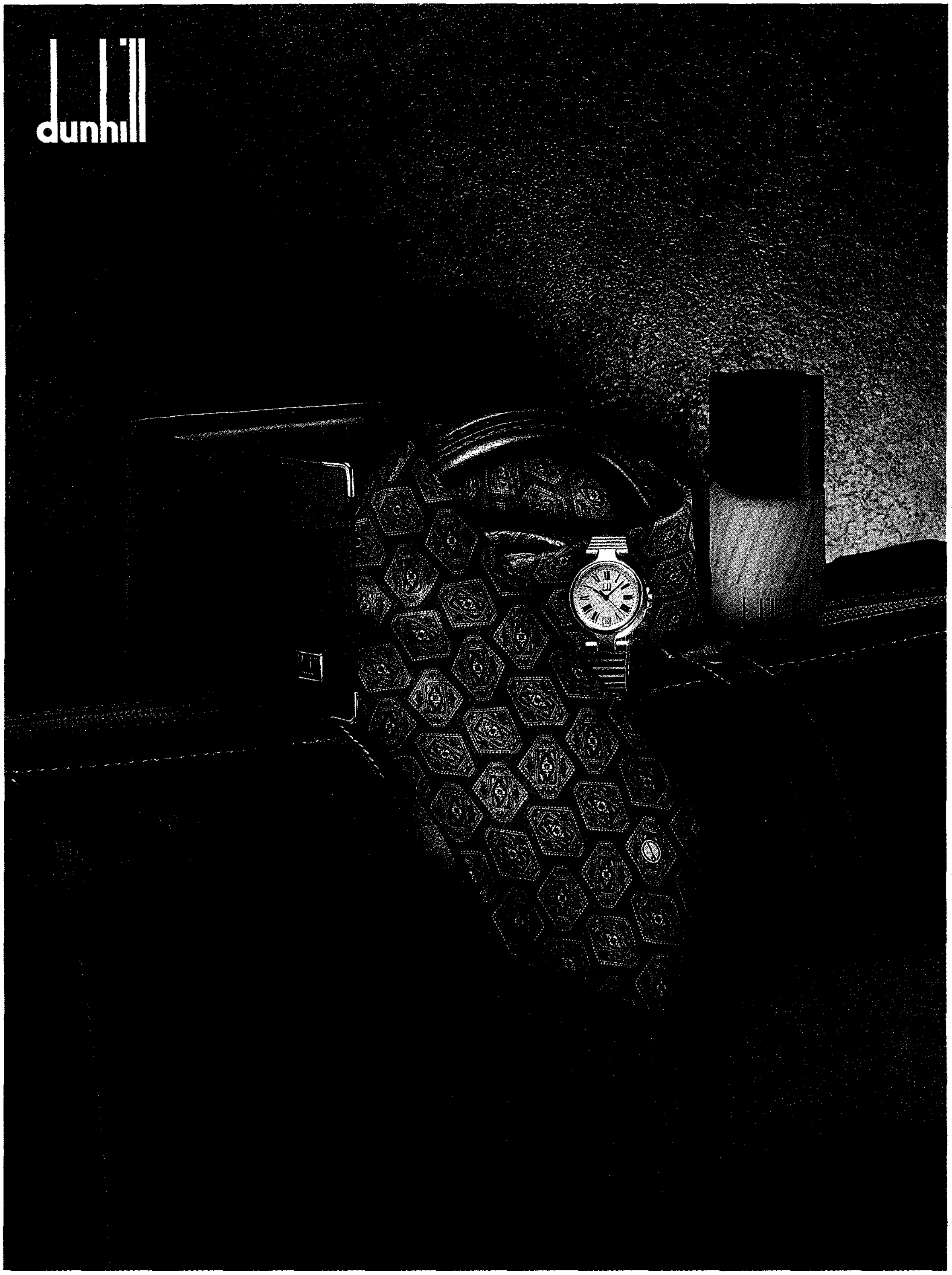
Louis XIV considered it "undress" when it first appeared in the 1670s, but the mantua caught on nevertheless as a comfortable alternative to the tighter, rigidly boned fashions of the day. This English mantua and petticoat (above) from the Wodehouse family of Kimberley House, Norfolk, is a formal dress from 1690–95 that followed the French style in fine-striped wool embroidered with metal-wrapped thread.



The dress worn by Angela Maria Lombardi in this circa-1710 portrait attributed to the School of Rome is similar to the Metropolitan's mantua at left in cut, style, and even fabric—both are woven in a style now called "bizarre," with asymmetric, exotic, even abstract motifs.

From left: Rogers Fund, 1933; Purchase, Rogers Fund, Isabel Shults Fund and Irene Lewisohn Bequest, 1991; Courtesy of The Walters Art Gallery, Baltimore.

ALFRED DUNHILL



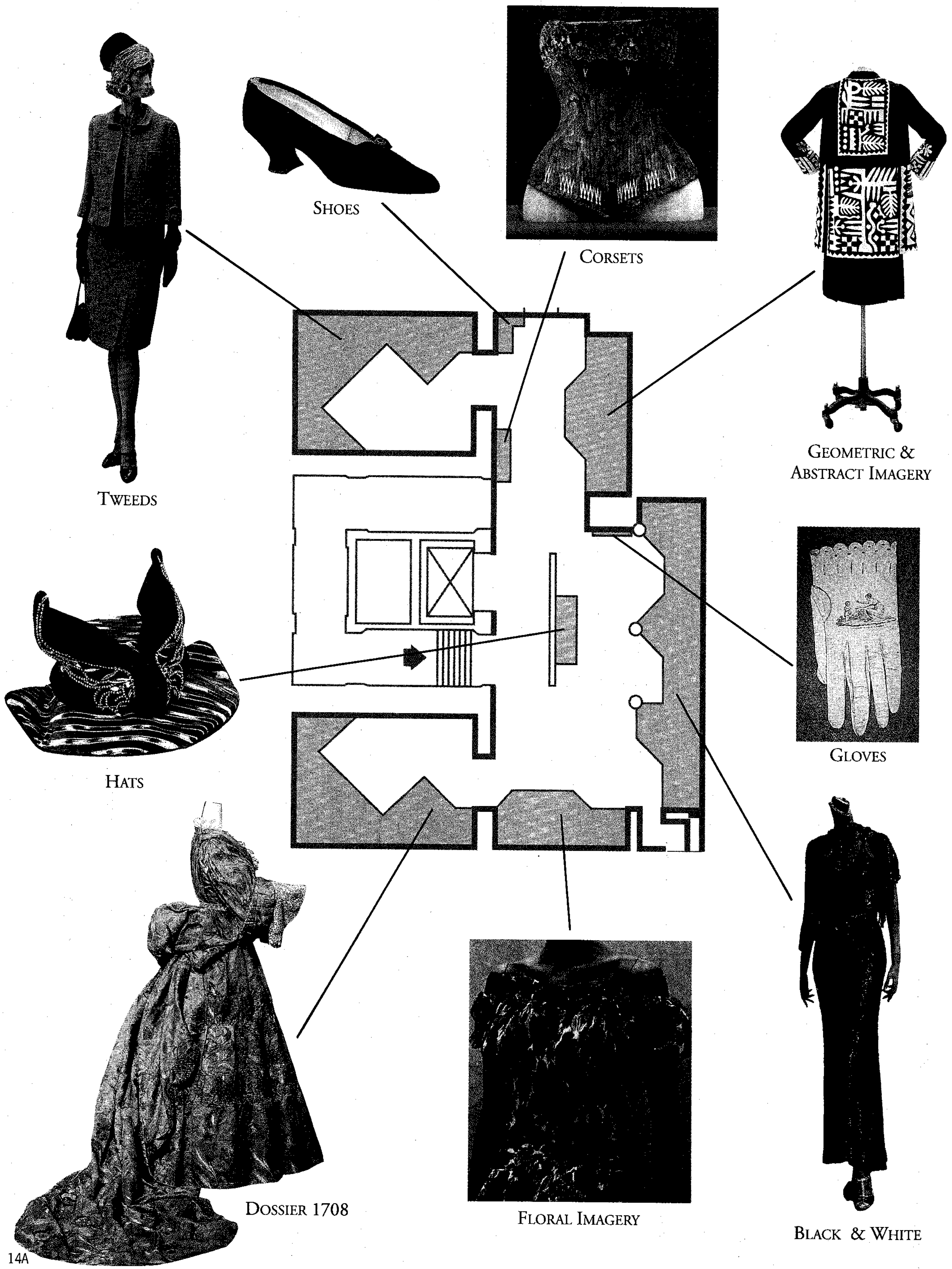
FASHION AND ACCESSORIES FOR GENTLEMEN.

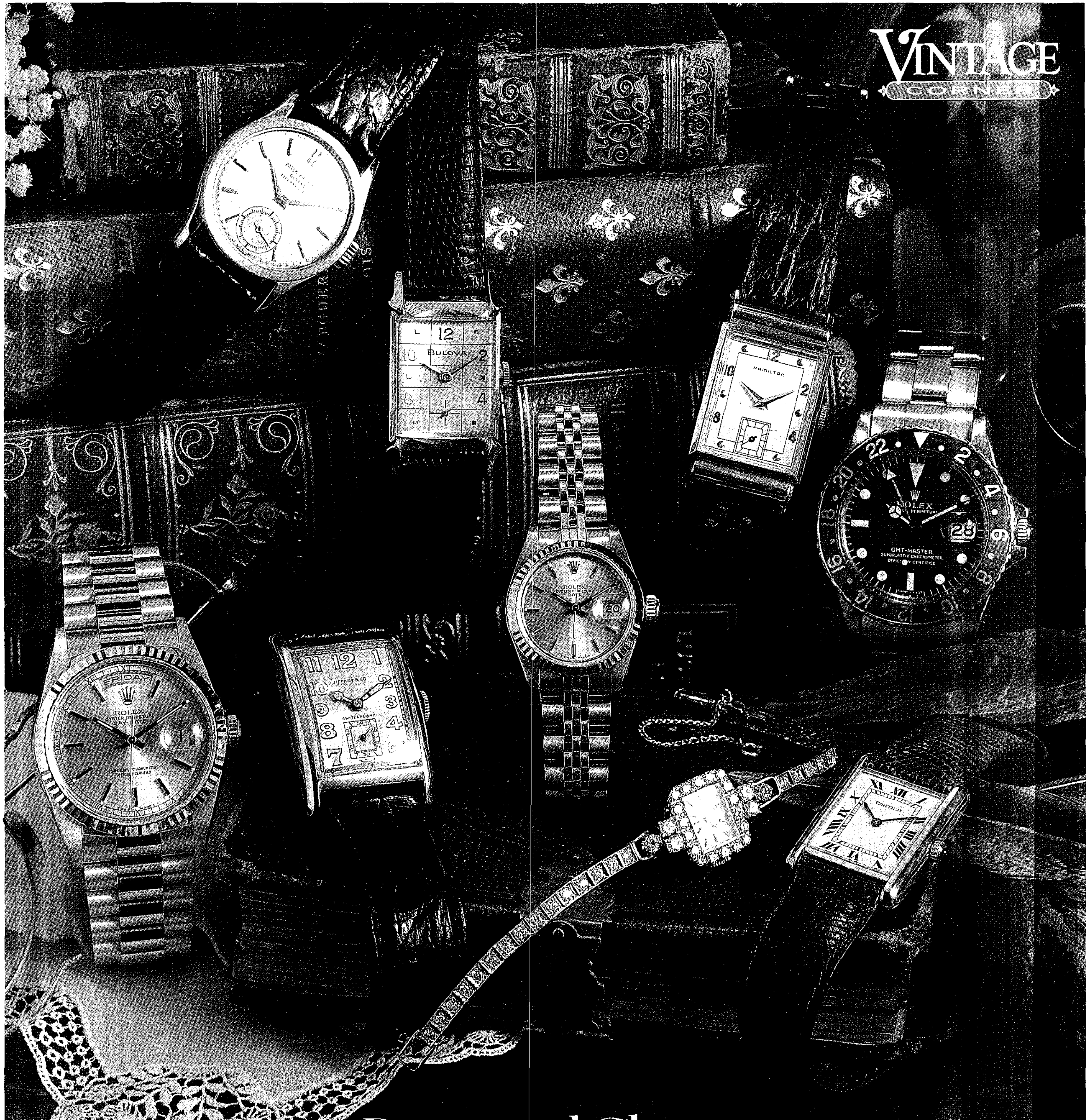
AVAILABLE AT 450 PARK AVENUE AT 57 STREET, NEW YORK (212) 753-9292.
ALSO AT ATLANTA, BEVERLEY HILLS, BOSTON, CHICAGO, COSTA MESA, DALLAS, HONOLULU,
HOUSTON, MONTREAL, PHILADELPHIA, SAN DIEGO, SAN FRANCISCO AND SEATTLE.

Sought after since 1893.

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

THE NEW COSTUME INSTITUTE
GALLERIES PLAN/GROUND FLOOR


SHOES
CORSETS
TWEEDS
GEOMETRIC & ABSTRACT IMAGERY
HATS
GLOVES
DOSSIER 1708
FLORAL IMAGERY
BLACK & WHITE


VINTAGE
CORNER
BULOVA
HAMILTON
ROLEX
GMT-MASTER
TIFFANY & CO
SWITZERLAND
FRIDAY
CARTIER

Pre-owned Classics from the Great Masters.

An extraordinary collection of vintage and pre-owned classic timepieces. For a complimentary catalog, call 1-800-528-5871.

THE TOURNEAU POLICY · BUY · SELL · TRADE

TOURNEAU®

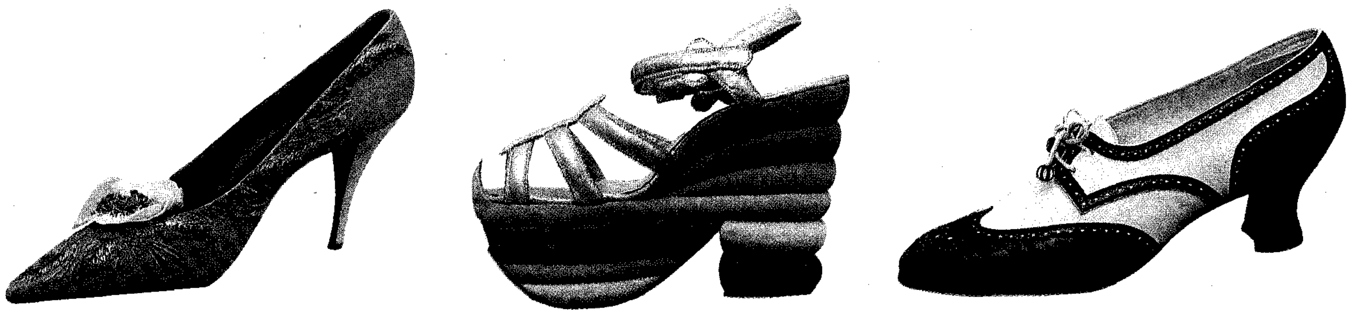
NEW YORK • PALM BEACH • BAL HARBOUR • GENEVA

NEW YORK ☐ 500 MADISON AVE. AT 52ND ST. ☐ 635 MADISON AVE. AT 59TH ST. ☐ 200 W. 34TH ST. AT 7TH AVE.
FLORIDA ☐ PALM BEACH, 175 WORTH AVE. ☐ BAL HARBOUR SHOPS, 9700 COLLINS AVE.
MAJOR CREDIT CARDS WELCOME / 1-800-528-5871.

ACCESSORIES

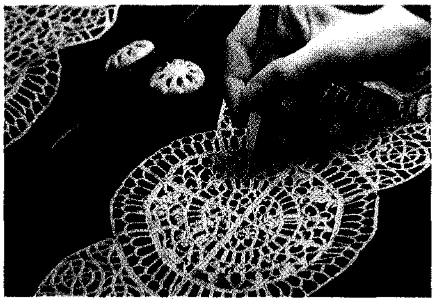
The concept of finding just the right accessory takes on new meaning in the Costume Institute, where there are more than 3,000 hats, 1,500 pairs of shoes, and 500 handbags in the collection. Curators might look for a particular accessory to complement a costume on display in the galleries, or to study an aspect of an era's sense of style, dress, or comfort. In the case of the December installation, four large vitrines in the new galleries will hold dozens of hats, gloves, corsets, and shoes from different places and periods. Besides representing the evolution of everyday accessories that have been with us through the centuries, the Costume Institute also offers the unusual or the passé. There are knitted caps from Shakespearean times, tricornes and bicornes from the Napoleonic era, a man's 18th-century powdered wig with ponytail, exotically embroidered Victorian smoking caps, and parasols that seem right out of Georges Seurat's painting of *La Grande Jatte.* There are fans, scarves, shawls, cuffs, ruffs, muffs, collars, ascots, cravats, costume jewelry, and more—even a sequined jockstrap once worn by David Bowie in concert. Regional accessories also constitute a substantial part of the collection, like headdresses from Africa, colorfully embroidered men's coats from Hungary, and elaborately beaded Akha headpieces from Southeast Asia.

A 1950s evening pump by Roger Vivier, a 1938 platform sandal by Salvatore Ferragamo, and a 1920s walking shoe by Thomas of London (from left) are among the more than 1,500 pairs of shoes in the Costume Institute's collection.



From left: Gift of Valerian Stux-Rybar, 1979; Gift of Salvatore Ferragamo, 1973; Gift of Rodman A. Heeren, 1961.

CONSERVATION



Rita Kauneckas works on the Moroccan-inspired white appliqué of a circa-1919 evening coat by the French designer Paul Poiret.

With a collection that ranges from medieval leather fragments to sequined and embroidered Napoleonic court dress to a modern hat hung with fake cherries, the Costume Institute deals with some of the most diverse and fragile materials in the Metropolitan Museum, and wages some of its most difficult conservation battles.

Textiles are particularly sensitive to the effects of the environment. Conservators are constantly working against the damaging effects of light, fluctuating heat and moisture levels, pollution, and handling–in addition to halting the deterioration that may have resulted from the garments' having served their original functions as objects that were worn.

It is because of their fragility that textiles can only be displayed for several months at a time, and even then only at reduced levels of light and heat. The new Costume Institute galleries are designed to provide the most advanced systems of light- and climate-control available.

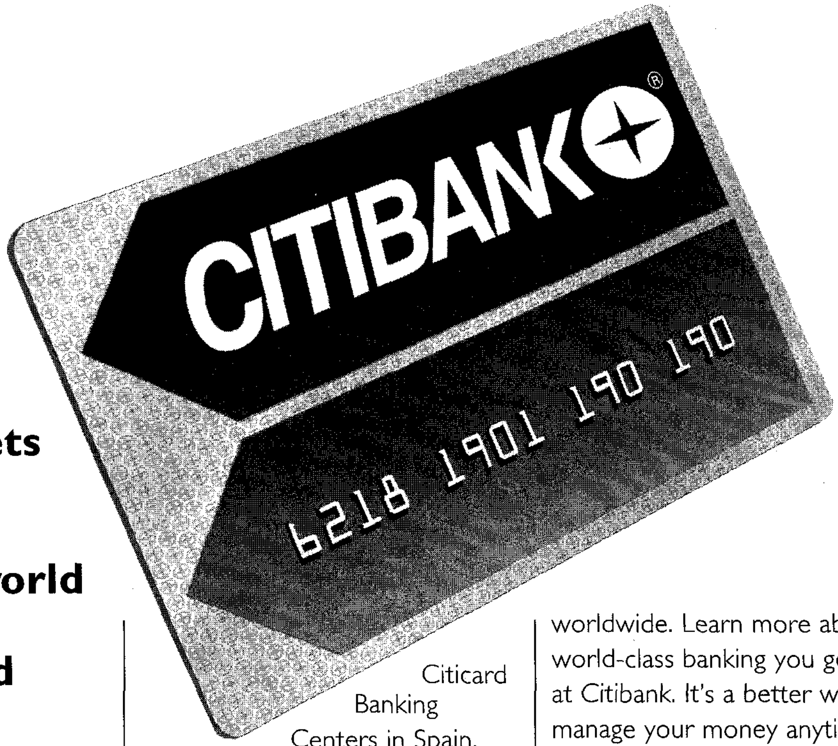
The Institute houses a conservation lab so sophisticated that it is used as a resource by conservators from around the world. Recently, the lab advised the Smithsonian on the conservation of a uniform discovered at a Civil War excavation.

When a costume or accessory enters the collection, its composition and condition are determined with various techniques, including polarizing-light microscopy. The results are used as a blueprint for the object's cleaning, storage, and exhibition.

Chris Paulocik heads the team of conservators responsible for this work, and for watching over the collection's more than 60,000 treasures so that they may be seen and studied in the spirit and style in which they were originally intended.

A black silk-velvet hat from 1890s America—made with a medley of materials, including coq feathers, silk-satin ribbon, artificial flowers and leaves—being conserved by Chris Paulocik.

Bank on it Worldwide.



One card lets you manage your money around the world as easily as if you're around the corner.

When Citibank is your bank, the whole world is your neighborhood. Because now there are Citicard Banking Center® locations around the world that make you feel like you never left home.

You can look up your balances in dollars...and get cash in local currency at competitive rates. You can move and manage your money—in English or up to nine other languages that are right on the screen—24 hours a day. You'll find these features at Citicard Banking Centers in Spain, Germany, Greece, Singapore. And now also in Belgium and Hong Kong – with more countries being added all the time. Of course, all Citicard Banking Centers also let you get cash and check account balances. Plus you can get cash at over 80,000 CIRRUS® ATMs in 27 countries worldwide. Learn more about the world-class banking you get only at Citibank. It's a better way to manage your money anytime, anywhere, anyway you choose.

"BANKING IS AS EASY IN SINGAPORE AS IT IS IN SCARSDALE."

1-800-321-CITI

To open an account today, visit your local Citibank branch. Or call 1-800-321-CITI ext. 3548, seven days a week. Because no matter what time zone you're in, Citibank is ready to help.

THE **CITI** NEVER SLEEPS®

CITIBANK®

CIRRUS ATMs overseas require a 4-digit numeric Personal Identification Number (PIN). If your PIN has five or six digits, be sure to visit your Citibank branch to change your PIN before travelling. Some CIRRUS ATMs overseas limit access to a primary checking account. If you have a speech or hearing impairment, call our special Text Telephone number: 1-800-992-9833. © 1992 Citibank, N.A. Member FDIC.

HISTORY OF THE COLLECTION

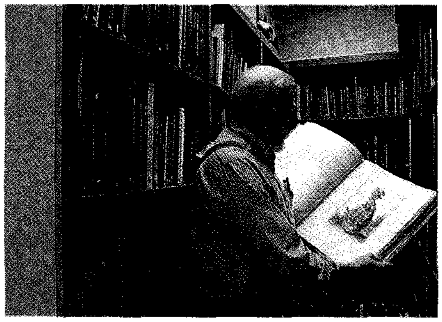
The Museum of Costume Art forms the nucleus of what is today the Metropolitan Museum's Costume Institute. It was organized in 1937 by a theater-oriented group, led by Neighborhood Playhouse founder Irene Lewisohn, who was also a collector and scholar of antique costumes. That museum's original collection was made up of several gifts, including one from Irene Lewisohn and her sister Alice Lewisohn Crowley, and others from theatrical designers Aline Bernstein and Lee Simonson. In the mid-1940s, negotiations to add the Costume Institute to the Metropolitan Museum were held, and funds were raised within the fashion industry to create and to support it.

Part of the Met since 1946 and a department in its own right since 1959, the Costume Institute was led in turn by Irene Lewisohn, Polaire Weissman, Adolph Cavalio, Stella Blum, and Jean Druesedow. Diana Vreeland's years as special consultant to the museum began in 1972, and for 15 years she launched with her colleagues a spectacular array of highly popular exhibitions, including "The World of Balenciaga," "Hollywood Design," "The Glory of Russian Costume," and "Vanity Fair."

Katell le Bourhis, who worked closely with Mrs. Vreeland and who has curated many successful exhibitions in her years at the Met, conceived the new galleries—with design chief Jeffrey Daly—as well as the first installation. Ms. le Bourhis is now director and chief curator of the Musée des Arts de la Mode et du Textile at the Palais du Louvre in Paris.

Future installations will be supervised by the Costume Institute's new curator in charge, Richard Martin, and associate curator Harold Koda, both going to the museum in January from the Fashion Institute of Technology.

The Costume Institute has grown to house a collection of more than 60,000 costumes and accessories, spanning five continents and more than four centuries. It also includes one of the world's most important libraries of costume and facilities for the study of the collection by designers and scholars.



Librarian Robert Kaufmann with a reprint of an 18th-century magazine, the first devoted to fashion, in the Irene Lewisohn Costume Reference Library.

CREATING THE MANNEQUINS

Caitlin McCaffrey/Photograph Studio

Christy Turlington sits for hours while Michael Evert of Pucci International sculpts her face for the new Costume Institute mannequins.

Making their debut on December 10 along with the new galleries themselves will be more than 120 original mannequins developed especially for the Costume Institute with two New York manufacturers, Pucci International and Goldsmith Inc.

Creating a design for a mannequin that would carry the fashions of several centuries presented serious challenges—the body had to recall the physical builds and "attitudes" of different eras, and the face had to be graceful and timeless. To find a feminine ideal for the face, installation stylist Cindy Sirko searched the galleries of the Metropolitan Museum and was captivated by the French 18th-century terra-cotta sculptures on view in the Henry R. Kravis Wing.

"I was looking for a graceful, subtle, yet animated face with balanced geometric form," she said. "And there it was—a natural-looking face, and at the same time a definitive beauty, with a soft curved shape, broadly spaced eyes, and full lips."

Looking through modeling-agency books, she found the definition she was looking for in the famous face of model Christy Turlington, who donated her time to be sculpted for the prototype mannequin. The internationally known hair stylist Oribe then styled the mannequins' coiffures in raffia, a strawlike material, based on scholarly research that had been done for each costume.

Volunteers at work behind the scenes, dressing the mannequins for the opening installation.

ANNUAL BENEFIT

The Metropolitan Museum's annual Costume Institute Benefit—dubbed the Party of the Year by the fashion and museum communities—will take place this year on the evening of December 7. The black-tie gala, co-chaired by Mrs. William F. Buckley Jr. and Mrs. Robert S. Trump, begins at 7:30 P.M. with a preview of the new Costume Institute and cocktails, followed by dinner and dancing. Tickets to the dinner-dance are $900 per person. There will also be a dance and reception from 9:30 P.M. to 1 A.M. ($125 per person). The new Costume Institute will be open for viewing throughout the evening. For more information and for reservations, call 212-570-3948.

NEW & UPCOMING

The Royal City of Susa: Ancient Near Eastern Treasures in the Louvre, through March 7.

Annual Christmas Tree and Baroque Neapolitan Crèche, December 3 through January 10.

Tiraz: Inscribed Textiles From Islamic Workshops, December 15 through March 14.

Drawing for Design: Christopher Dresser to the Present, December 15 through April 4.

Arthur B. Davies Landscapes, March 9 through September 5.

Daumier, February 26 through May 2.

Painters of the Great Ming: The Imperial Court and Zhe School, March 10 through May 9.

The Greek Miracle: Classical Sculpture From the Dawn of Democracy, The Fifth Century B.C., March 11 through May 23.

The Waking Dream: Photographs From the Gilman Paper Company Collection, March 25 through July 4.

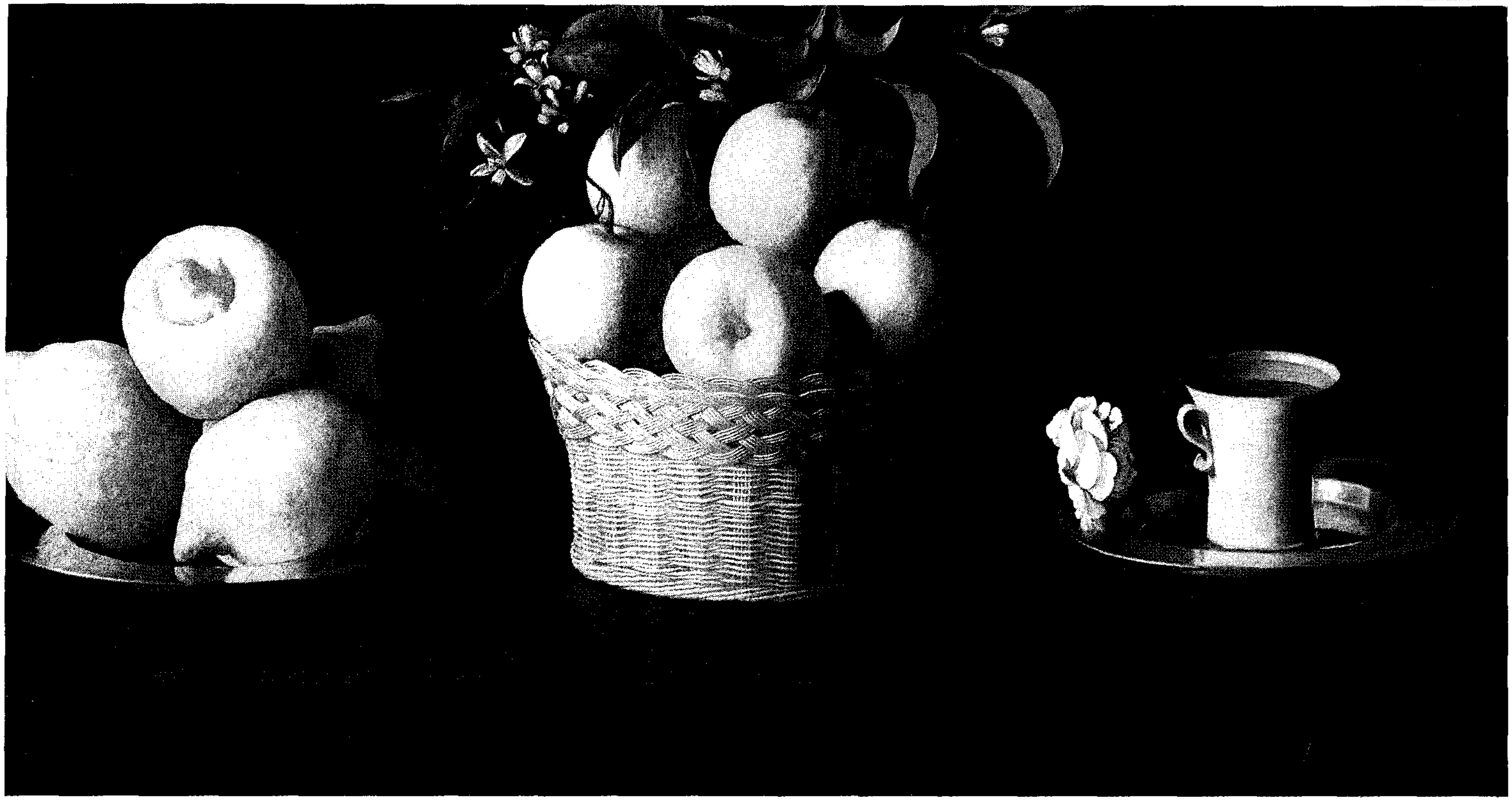
Splendid Legacy: The Havemeyer Collection, April 1 through June 20.

The Collections: After the new Costume Institute opens on December 10, it will be open year-round, along with the dozens of other galleries throughout the museum that display the Metropolitan's vast collections from around the world, spanning more than 5,000 years.

The Metropolitan Museum of Art
Fifth Avenue at 82nd Street
New York City
For information, call 212-535-7710.

Open Friday and Saturday,
9:30 A.M. to 8:45 P.M.
Tuesday through Thursday
and Sunday, 9:30 A.M. to 5:15 P.M.

Admission $6 suggested for adults,
$3 for students and senior citizens,
free for children under 12.



Still Life with Lemons, Oranges and a Rose; oil on canvas, Francisco Zurbarán; 1633; The Norton Simon Foundation, California

By the time Zurbarán created a masterpiece of great taste, we'd been creating a sensation on the palate for 700 years.

Gran Capitán
Solera Gran Reserva
Bobadilla
Brandy de luxe
Gran Duque de Al
Carlos I
Terry Primero
Romate
Cardenal Mendoza
Sanchez Romate Hnos.
Jerez de la Frontera
Lepanto
Gonzalez Byass
Conde de Osborne
Solera Gran Reserva
1772

In 1633, Francisco Zurbarán was busy at work on *Still Life with Lemons, Oranges and a Rose.* Spain's Andalusian winemakers were equally busy creating wine spirits, just as their ancestors had begun doing 700 years earlier. Those were the forerunners of all of today's brandy.

Today, you can enjoy the finest in brandy from Spain: Brandy de Jerez Solera Gran Reserva. Using the uniquely Spanish solera aging system, the brandy is aged an average of 10-15 years. This solera system blends young spirits with older ones in old oak casks, so there is no smoother, more consistent flavor anywhere.

Try the seven distinctive-tasting brandies with 1,000 years of history behind them. You'll be making a very tasteful discovery. To send a gift of Brandy de Jerez Solera Gran Reserva, call 800-BE-THERE.

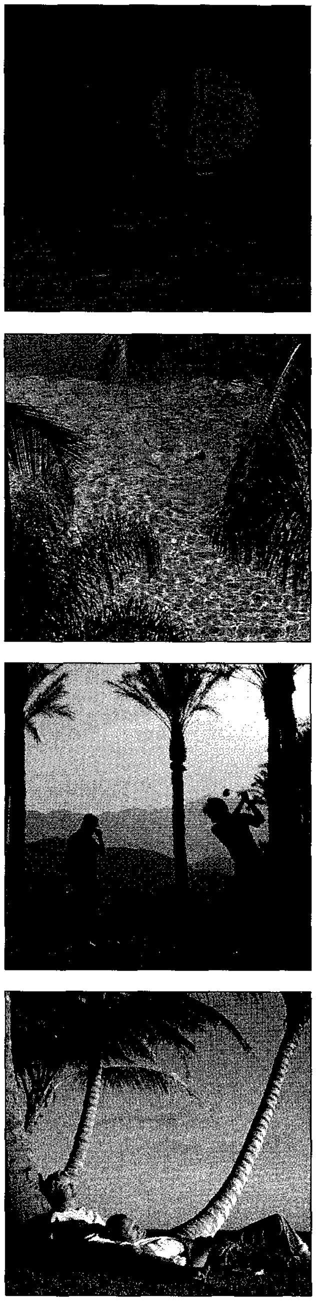
Brandy de Jerez Solera Gran Reserva

Great brandy from Spain,
the country that invented brandy.

Gran Capitán • Gran Duque de Alba
Carlos I • Terry Primero
Cardenal Mendoza • Lepanto
Conde de Osborne

© 1992 Wines of Spain, New York, NY

Because vacations don't come often enough to spend them anywhere else.



For a vacation that's everything you want it to be, Marriott Resorts has everything. A world of choices...23 resorts where you'll find just the vacation you're looking for. And people whose only concern is to make your vacation something special. If you're thinking about getting away, be sure to include Marriott Resorts in your vacation plans. For reservations or information, call your travel agent or **1-800-228-9290.**

Where people really care if you have a good time.℠

Marriott®
RESORTS

Marriott Resorts

Alabama The Grand Hotel **Arizona** Camelback Inn • Mountain Shadows **California** Desert Springs • Rancho Las Palmas
Florida Bay Point • Casa Marina • Daytona Beach • Harbor Beach • Marco Island • Orlando World Center • Sawgrass **Hawaii** Maui
Missouri Tan-Tar-A **New Jersey** Seaview **South Carolina** Hilton Head **Australia** Surfer's Paradise **Barbados** Sam Lord's
Bermuda Castle Harbour **Mexico** CasaMagna, Cancun • CasaMagna, Puerto Vallarta **St. Thomas, USVI** Frenchman's Reef • Morning Star

(continued from page 68)

strongest possible effect with the most economical means—and if that isn't great acting, what is? As for Alec McCowen as Michael, watch this consummate artist turn prissiness into self-respect, fuddy-duddiness into grandeur, and intellectual elitism into true, shareable wisdom. His way of rattling his chain, like Rea's of wiggling his toes, is pure characterization. In McCowen, McDaniel, and Rea we have an ensemble as unbeatable as a violin, a viola, and a cello.

Let's not overlook the ingeniously angled set, starkly yet suggestively painted by Robin Don, an oubliette enveloped between scenes by the great, star-twinkling firmament; or the lighting by Natasha Katz, which fills this windowless space lit by one chary lamp with that borderline gloom between hopeful fantasizing and harrowing reality. And let's thank Noel Pearson, the producer who so seamlessly follows up *Dancing at Lughnasa* with this languishing in Lebanon; and the splendid director, Robin Lefèvre, who can make men chained beyond one another's reach become movingly conjunct in a pas de trois of their longings. How proper that the author, who hails from that most Hibernian of counties, Donegal, should be a lecturer in English. His life, like his play, illustrates what can be gained from cross-fertilization by seeming opposites.

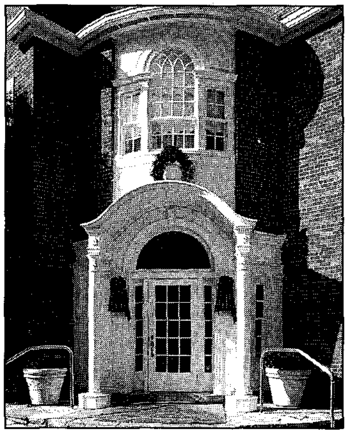
"YOU CAN'T IMAGINE WHAT IT'S LIKE TO ACT badly," exclaims Nina in the current revival of Chekhov's **The Seagull** by the National Actors Theatre. Luckily for the present company, they needn't strain their imaginations (which, in any case, they prove they haven't got); all they need do is look at one another and themselves.

There may have been worse productions of this masterpiece within human memory, but in the 33 years I've been covering the theatrical scene, definitely not. Indeed, with the possible exception of NAT's *The Master Builder* of last season, I cannot think of any masterwork given such a masterly deconstruction as this one gets from an ensemble out of hell. After all, despite their similiarly zoological titles, *The Seagull* and *Moose Murders* are not usually perceived as the same play.

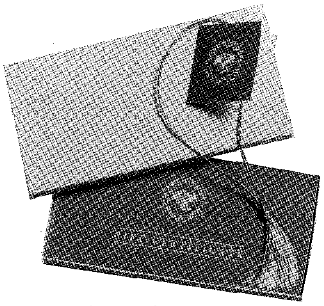
Although survivors of this evening at the barricades might at least enjoy the game of debating who is worst in this cast of unfortunates, I unhesitatingly designate the winner to be Tyne Daly as Arkadina. Shaped like a sack of potatoes left out in the rain, gifted with a mouth that cries out for some cud to chew on, and sounding like a Brooklyn policewoman on a beloved TV series, Miss Daly throws her not inconsiderable weight about hither and yon, only to land with unerring precision on the line or situation she deems in need of crushing. And, given her policewomanly way with things, no line or situation is

HARVEY
ELECTRONICS
HOME THEATER MAGIC FOR JUST $2999!
60" PROJECTION TV PLUS COMPLETE SURROUND SOUND SYSTEM.
Midtown • 2 West 45th Street • (212) 575-5000
Home Theater Specialists DCA Lic #800943

Christian Dior
FURS
FUR & FABRIC. SUPERB FUR-LINED COATS
Maximilian
BY J. MENDEL
THE LIGHTEST-WEIGHT MINK COAT EVER
J. MENDEL
PARIS
ONLY AT ELIZABETH ARDEN . 691 FIFTH AVE
546-0240



Spend your holidays at one of America's most acclaimed small spas. "Extended Pleasure Holidays" savings make it even more inviting.



And, a gift certificate makes a present guaranteed to please.

Isn't it time?

NORWICH INN & SPA · CONNECTICUT ·

THE NORWICH INN & SPA
1-800-ASK-4-SPA
Call about Group Rates.

presumed innocent. It is true that Chekhov wanted his melancholy plays staged as comedies, but at Miss Daly's performance he would have laughed until he cried, thus returning the production to the Stanislavskian pathos from which he wished to rescue his play.

Second by a mere nose is the Dr. Dorn of Tony Roberts, meant to be the play's most charming and sympathetic character (Chekhov, remember, was a doctor, too, and we know how that guild sticks together), but emerging here as a smugly nasal, sour-voiced smart-ass. No line eludes Mr. Roberts's talent for miniaturization, and he can actually turn encouragement to a young playwright into a persnickety sneer. Even his suspicious way of barely opening his eyes bespeaks a heel, not a healer.

Close on his heels is the Trigorin of Jon Voight. The actor has been in the movies for so long that, as we can tell from his blinking, befogged look, he can't believe he is not on a soundstage. He acts in the low-keyed, low-grade way of someone confident that his performance will be spliced together in the editing room. Though he *looks* more authentic than the rest, he *sounds* as Russian as apple pie.

Neck and neck with him at the finish is Ethan Hawke, who, in his shoulder-length but shapeless hair and granny glasses, looks like the neediest nerd of Nizhny Novgorod. Having come to fame in the abominable *Dead Poets Society,* Hawke plays Konstantin as a brain-dead playwright, more worried about his pimples than about Nina or his literary career. He sounds as if he had swallowed the contents of a large hourglass, and when he listens to Nina's final, heartbreaking revelations, he looks like a nutcracker daunted by an iron nut. But especially saddening to me is the no-account, homespun Nina of the talented Laura Linney.

Maryann Plunkett has a moment or two as Masha, and Joan MacIntosh at least doesn't sound like someone from Moscow, Idaho. There are wisps of promise in the work of Russel Lunday and John Franklyn-Robbins, though both botch their big scenes. And Zane Lasky, playing the schoolteacher Medvedenko as if he were a middle-aged Motel the tailor—baldish, paunchy, and straight from the *shtetl*—starts the play on just the wrong foot. Clearly Marshall W. Mason, the director, had no idea of what he was doing (the classics aren't his glass of tea), and the set and costume designers were similarly floundering. In his translation, David French equitably distributes his bad grammar among all characters, but even he should know the difference between *beseech* and *beleaguer* ("She beseeches him with compliments, flattery, and favors"). "I have never acted in third-rate plays," Arkadina declares. Perhaps, like *The Seagull,* they weren't—until Randall's Raiders got through with them. ■

HOLIDAY SHOPPING
For Men & Women
Open 7 Days

GIFT CERTIFICATES AVAILABLE
Beautifully Arranged Baskets with Skin Care Products.

REVOLUTIONARY GLYCOLIC FACIAL TREATMENT: Reg. $75, **NOW $55, six for $280.**
PERSONALLY TAILORED FACIALS: Reg. $56, **NOW $43, six for $240.** (7 types of Facials Available)
RELAXING MASSAGE: Reg. $56, **NOW $43, six for $240.**
MARVELOUS MANICURE: Reg. $15, **NOW $9, six for $50.**
PERFECT PEDICURE: Reg. $30, **NOW $22, six for $120.**
CUSTOMIZED HAIR CUTS OR COLOR: Reg. $55, **NOW $38.**

FREE Shower Spa Cleanser with any purchase over $100.
Mon.-Fri. 9am-8pm,
Sat. & Sun. 9am-6pm

SKIN CARE INC
LIA·SCHORR
686 LEXINGTON AVE · NYC · 10022 · 212-486-9670

LIA SCHORR
SKIN CARE
686 Lexington Ave. 212-486-9670
800-782-7212 Fax 212-486-9609
Offer expires Dec. 31

WHY HIDE? When you can overcome your phobia about speaking in public

Natalie H. Rogers
24 hour Toll free phone for Free Brochure
1-800 525-3718
(212) 684-1711
Fax: (212) 213-9144
•
MasterCard
Visa • Amex

If you avoid speaking in public because of rapid speech, rapid heartbeat, thought blocking or feelings of dreat., Natalie H. Rogers, M.S.W., licensed State Certified Behavioral Psychotherapist, former actress, director and author of "Talk-Power, How To Speak Without Fear", can teach your brain to function for you. After one intensive training weekend you will be able to stand up and SPEAK WITHOUT FEAR!

INTENSIVE WEEKEND SEMINARS
Next Seminars:
Dec. 12-13—Jan. 30-31—Feb. 27-28
Seminars held at Doral Court Hotel 39th & Lexington Ave.
NATALIE H. ROGERS, M.S.W.
TALK POWER
TRAINING SEMINARS

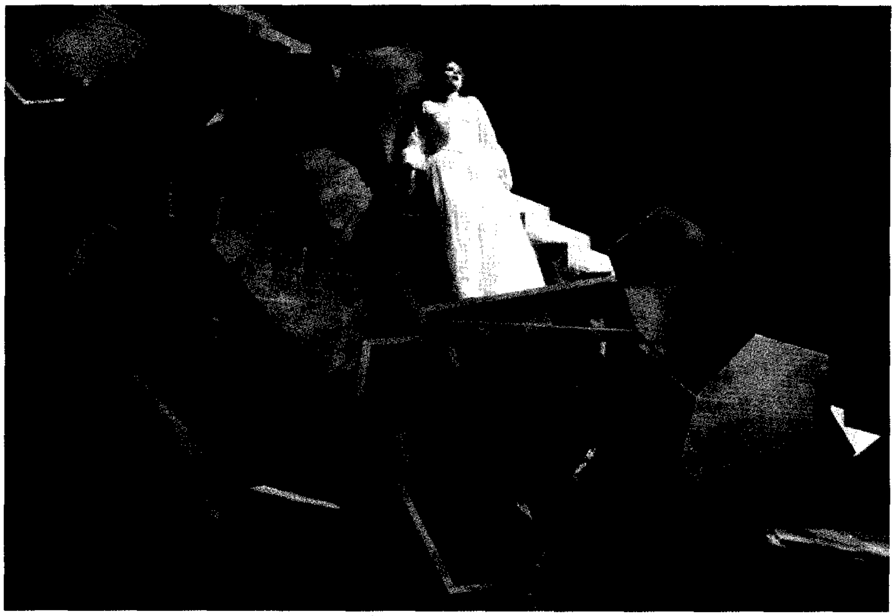
Music/Peter G. Davis

IT'S A MAD, MAD, MAD, MAD MET

"...The director and her associates have smothered Donizetti in an orgy of comic-book horror; much of *Lucia* is incomprehensible..."

METROPOLITAN OPERA AUDIENCES TEND TO be a docile lot these days, and displays of strong emotion, positive or negative, are rare. What a surprise, then, to hear the great howl of rage that greeted the new production of **Lucia di Lammermoor** on opening night.

The blame for this latest fiasco can probably be fairly spread about, but at least the project started out with the best of intentions. All the strategically placed advance articles touting the event contained a carefully worded policy statement: Artistic director James Levine has finally become dissatisfied with the way the Met treats the early-nineteenth-century repertory, and he wants to explore new approaches. That's good news. *Lucia* may not have turned out successfully, but I hope that management will not be discouraged. Scurrying back into the sweaty embrace of Franco Zeffirelli's hugely popular but outrageously overproduced spectacles is not the answer.



CASKET CASE: *June Anderson as Lucia di Lammermoor.*

All previous Met productions of Donizetti's bel canto evergreen, drawn from Sir Walter Scott's romantic novel, were based on a single premise: Create a handsome-looking period piece designed to flatter the coloratura sensation of the day and keep her the center of attention. Pretty pastel scenes of Scottish highlands and picturesque northern castles formed the backdrop for the vocal prodigy, who struck pretty poses, displayed her laciest roulades and brilliant upper register, and brought down the house with opera's most spectacular mad scene. The Met has never bestowed the honor of a newly staged *Lucia* lightly, and until now only five divas have received it: Marcella Sembrich (1883), Adelina Patti (1893), Amelita Galli-Curci (1921), Lily Pons (1942), and Joan Sutherland (1964).

The Met's latest production stars June Anderson, who, I think it fair to say, is not in the same league as those fabled prima donnas. But then, this staging resembles no other, and Anderson's predecessors would surely have felt uncomfortable in it. Director Francesca Zambello tells us why in a program note: "Though *Lucia* is on one level a family drama set in a socially and politically unstable period in the Scottish highlands, it is also more generally a tale of psychological terror, of emotional blackmail, and of sexual politics set in the half-seen realm of the unconscious." In other words, the opera deals with a mentally unbalanced girl—callously manipulated by her family, tricked into marriage, driven to murder—and the role is not fully served when chirped by a canary bird, even one with a fabulous voice and dazzling virtuosity. It was high time for the Met to treat the whole piece as a serious musical drama.

I couldn't agree more, but Zambello and her associates—John Conklin (sets), Martin Pakledinaz (costumes), Pat Collins (lighting)—have taken an intelligent, plausible response to *Lucia* and turned it into their own private mad scene, smothering Donizetti in an orgy of comic-book horror. Apparently the action unfolds in some cluttered compartment of the heroine's disheveled mind, symbolized by a basic set of toppled castle walls, blown apart and littering the stage. We've seen this scenic representation of social disorder and mental decay before—too often, in fact; it's a cliché overdue for retirement. On her road to lunacy and murder, the agonized Lucia crawls over the detritus, rolls about the floor, encounters gnomelike figures literally crawling out of the woodwork, and sings her mad scene perched on an immense pile of coffins, dabbling her hands in a blood-filled sarcophagus.

All this is pretty obvious, but much else is incomprehensible—like those mysterious sheets of blood-red paper Lucia collects from the chorus just before her forced wedding (was it her red-letter day?). Other inventions seem to be miscalculations, some positively hilarious. My favorite comes when the ill-fated Arturo—preposterously gotten up to look like Bernini's famous statue of Emperor Constantine—arrives to meet his bride, sings his pompous little aria, and casually asks, "Where's Lucia?" At your feet, dummy, where the poor girl has been lying ever since she passed out in the last scene. (The audience had a good laugh over that one. Who needs supertitles?) Worst of all, both designer and director have tin ears; neither one has the slightest feeling for the musical shape and pulse of Donizetti's score. The traffic management during the famous Sextet is appallingly clumsy and ruins what has always been a thrillingly fail-safe dramatic moment, even in a routine performance.

The production's more egregious excesses will no doubt be soon eliminated, and one day the Met may even field singers who can rise above the remaining visual trash and communicate the opera's true emotional power. The present cast is frankly dreadful. Anderson can ping out loud,

Photograph by Beatriz Schiller.

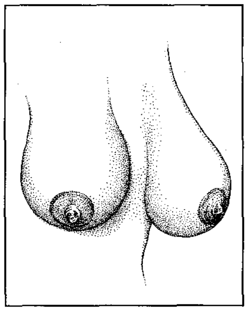
You can be more comfortable with your figure.

If you experience discomfort in your back or shoulders caused by the weight of your breasts, or you feel self-conscious about your breast size, you may want to consider a breast reduction.

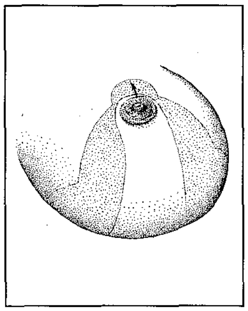
Breast reduction surgery is performed to reduce the size and weight of the breasts, alleviate discomfort associated with large breasts, and may improve a woman's overall appearance. It can make you feel more attractive and slimmer, and may make it easier to fit into clothing.

In some cases, this procedure is covered by your medical insurance plan.

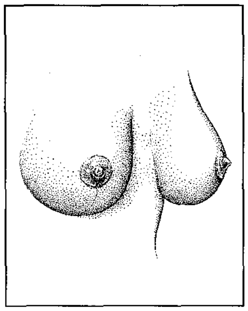
If you have been considering cosmetic surgery, and would like more information, call me at (212) 832-0770 to schedule a complimentary consultation.



Common appearance of a woman with large, pendulous breasts. The areola, the dark skin surrounding the nipple, is frequently enlarged in overly developed breasts.



Breast reduction surgery involves incisions to enable the removal of excess tissue, fat and skin on the sides of the breasts, shown by the shaded area. The nipple-areolar complex is repositioned to a higher level.



The result is a woman with breasts that are smaller and in proportion with the rest of her body. Her breasts are well-contoured and natural looking.

James J. Reardon MD
737 Park Avenue
New York, NY 10021

James J. Reardon M.D.

LUNCH
DINNER
SUPPER

SATURDAY
FEIJOADA

BANANA CAFE

111 East 22nd Street, N.Y.C.
212-995-8500

TWO NEW STARS ON BROADWAY

"Those who pass it up for dinner are missing one of the better shows in the theater district."
- BRYAN MILLER, NEW YORK TIMES -1992

CENTURY cafe

132 WEST 43RD STREET NEW YORK, N.Y. 10036
212•398•1988

firm, and sometimes even exciting top notes, but her glaring tone, inability to color the notes, and mechanical phrasing are hardly bel canto virtues. What a cold, inexpressive singer. Richard Leech now finds it impossible to sing softer than mezzo-forte, and his monotonous Edgardo is utterly unmusical. Juan Pons's wooden Enrico and Paul Plishka's dull Raimondo are strictly provincial, as is Marcello Panni's bandmasterly conducting. All the traditional cuts are opened, many for the first time in Met history—another praiseworthy innovation but one that only makes Lucia's nightmare seem even longer and more intolerable.

THE NEXT EVENING, I ASKED A NUMBER OF visiting music critics in Carnegie Hall what they thought of our controversial new *Lucia.* They had not heard about it, nor did they seem interested—so much for the Met. What had brought them to New York was a pair of concerts by the **Saint Louis Symphony Orchestra** and the opportunity to hear Leonard Slatkin conduct two contemporary scores of almost mythic repute: Peter Maxwell Davies's 40-minute motet for orchestra, *Worldes Blis,* and William Bolcom's two-and-a-half-hour setting of all 46 poems contained in William Blake's *Songs of Innocence and Experience.*

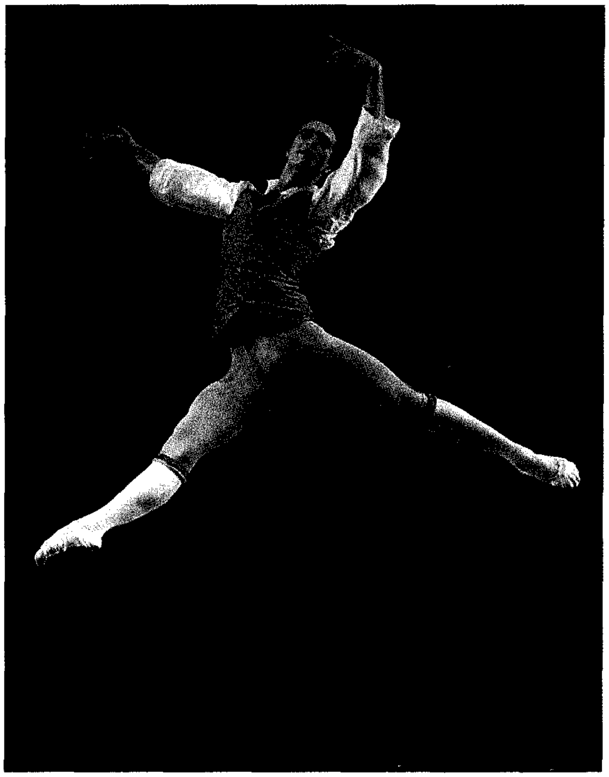
The Davies piece, completed in 1969, was inspired by a thirteenth-century monody that loomed large in my youth. An amateur but enthusiastic Old English scholar, my father often recited it to admonish his four sons: "Worldes blis ne last no throwe, hit wit and wend a-we a-non"—"Worldly bliss lasts no time at all; it departs and passes away in a moment." Davies's music captures that spirit in ways I never dreamed possible at the age of 8. The score gradually uncoils like a huge, brooding Mahlerian adagio, a subtly changing coloristic and cartographic landscape that grips the imagination until the original monody is laid bare, crushingly, at the end. A staggering work.

Dad was also always ready to quote Blake's poems, although he might not have approved of how Bolcom treated them in this extravaganza. I do, though, and said so here at length when the Brooklyn Philharmonic performed the score six years ago. Having occupied the composer on and off between 1956 and 1981, *Songs of Innocence and Experience* truly represents the complete Bolcom, a joyously exuberant and endlessly inventive stylistic mix suggesting everything from opera, symphony, oratorio, solo cantata, and song cycle to glee-club concert, rock album, *soirée composite,* and you name it. The Brooklyn performance was disappointing, but Slatkin and the Saint Louis Symphony, abetted by a singing cast of thousands, got it just right. Now if only some enterprising record company would forget about doing yet another useless *Ring* cycle and pay attention to a contemporary masterpiece. ▬

Dance/Tobi Tobias

DRAMATIC IMPORT

". . .NYCB's Hübbe moves with thrilling sweep; Zelensky has a big leap, but his partnering is still a paint-by-numbers affair. . ."



GREAT DANE: *Nikolaj Hübbe in* Donizetti Variations.

A PAIR OF MALE PRINCIPALS, FROM TWO OF the world's most revered classical companies—the Royal Danish Ballet and the Kirov—made their local debuts with the **New York City Ballet** in the opening week of its winter season. The more significant of the newcomers is Nikolaj Hübbe, the latest in the City Ballet's long line of stellar Danish imports.

The pioneers in this category were the danseur noble Erik Bruhn and the virtuoso Peter Schaufuss, each of whom left after a brief stint, craving a more traditional and eclectic repertory and a different sort of stardom. (At City Ballet, Balanchine's choreography has always been the uncontested star.) Hübbe's immediate predecessors include the present director of the company, Peter Martins, who, as a performer, was celebrated for his commanding, princely appearance and for the cushioned ease of his dancing. From the same period there is Adam Lüders, like Martins an adept partner, on his own an idiosyncratic stage personality from whom Balanchine drew some fascinating characterizations. The youngest in this generation, and the finest of them all, was Ib Andersen, who moved with sublime fleetness and purity.

Obviously disparate in type, the Danish men who pursued their careers with the City Ballet had qualities in common that served the company's distinct style—and Balanchine's choreography and personal taste—superbly. Traditionally male-oriented, Danish training has bred practitioners of extraordinary technical prowess and authoritative presence. Russian schooling, in its own way, does as much, but the Danish artists couple their facility with a naturalness of manner and modesty of spirit, a willingness to submerge the ego in order to serve the choreography.

This is Hübbe's heritage. He also happens to be the most able and charismatic dancer the Royal Danish Ballet has produced since Andersen, who is fourteen years his senior. Hübbe's home company had already recognized his gifts by making him a principal four years ago, when he was merely 20. His greatest gift is a force that suffuses him body and soul; an astute lay observer described him on first sight as an "enthusiastic" dancer. Hübbe moves with thrilling sweep and strength, and he is an impassioned actor. He says in interviews that he needs to acquire greater precision at top speed, especially for the City Ballet's repertory, and to stretch out the bunchy musculature of his legs; he's right.

What the City Ballet will make of him is not yet clear. It has little to offer dramatic dancers, though some of them learn to give semi-abstract works an enriching subtext. On opening night, Hübbe was introduced to New York in *Zakouski* ("hors d'oeuvre"), a one-time-only (never believe this) duet with Margaret Tracey, created by Martins. Set to a potpourri of violin-and-piano pieces from Russian composers and given an unconvincing gloss of gypsy romance—this for a distinctly Nordic-looking star—the dance was dismayingly unoriginal (full of oblique references to Balanchine and Robbins, full of Martins's own minute intellectual observations about the possibilities of partnering). The choreography revealed nothing of Hübbe's temperament as a dancer, hemming him in with fussy details. Hübbe comported himself gallantly, his engaging smile defying you to sympathize with his plight—having to expend all his energies on tiny complexities that made no theatrical impact.

He looked considerably more natural in Jerome Robbins's *Andantino,* paired with Darci Kistler and responding to her deep imaginative and spiritual capacities. However, by the halfway mark of this brief Tchaikovsky excursion, he appeared tired, heavy in the thighs—as he often did with the Royal Danish Ballet when he was hard pressed. By rights, he should have been most comfortable in the fresh, ebullient *Donizetti Variations,* commonly regarded as Balanchine's tribute to Bournonville, the nineteenth-century choreographer who shaped Danish style. But Hübbe is not really the virtuoso the ballet calls for, with its fusillades of precise little jumps and its fiendish inventory of turns. His two best moments were a charging diagonal, which conveyed his impetuousness, and his byplay with the soubrettes backing up one of his solos, which showed how utterly likable his stage personality is.

Making his company debut in *Tschaikovsky Piano Concerto No. 2* (a.k.a. *Ballet Imperial*), the 23-year-old Igor Zelensky registered just as he had on the Kirov's visit last summer: a case of raw possibility at best. He has a marvelous body for conventional cavalier assignments—imposing in size, long-limbed, and elegantly proportioned. By contrast, his face is unfortunate—blunt, heavy-jawed, and inexpressive. His general air is one of bewilderment: Who am I supposed to be? What am I doing here?

A consultant on stage makeup and hair could make him more superficially presentable; awakening his imagination and helping him project it confidently is a tougher job, requiring a sympathetic

Photograph by Paul Kolnik.

Wendy AMERICA'S FINEST ANTIQUES SHOWS

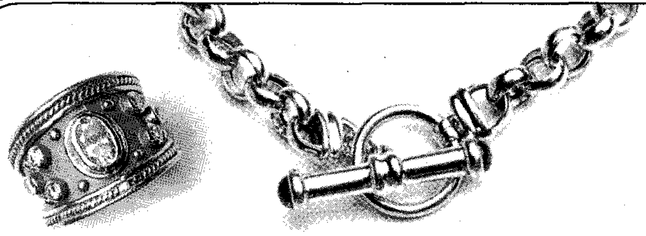
PRESENTS

The New York Armory Christmas Antiques Show

7TH REGIMENT ARMORY
PARK AVENUE AT 67TH STREET, NEW YORK CITY

HOURS
FRI. 4-9 P.M.
SAT. NOON-9 P.M.
SUN. NOON-6 P.M.
ADMISSION $8.00

December 4-6



Astonishing Reductions Storewide!

Going Out Of Business!

mishon mishon

899 Madison Ave. (72nd & 73rd Street) New York, New York 10021
(212) 288-7599 • (800) 888-6003
Open 7 Days • All Major Credit Cards Accepted

coach and his own development. As for dancing, per se, Zelensky has grace (though not fluency) and a truly beautiful big leap. In all other departments, he is equaled by at least three quarters of the men in the corps. His partnering is still a paint-by-numbers affair; it should improve on longer acquaintance with the company's ballerinas and its repertory. Paired with him for his debut, Darci Kistler sweetly pretended not to notice the fact that her prince hadn't yet emerged from his amphibian incarnation. Should the rest of us imitate her generosity?

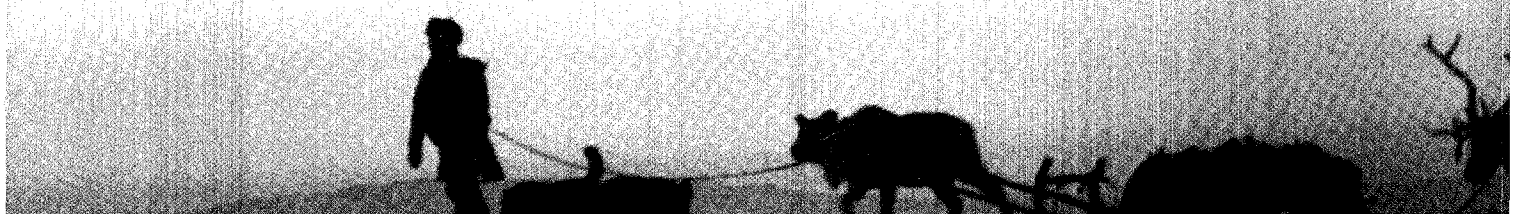
MARTIN PAKLEDINAZ'S COSTUMES FOR THE **American Ballroom Theater** program given at the Joyce for two weeks were themselves worth a visit. No matter what time and place they were called upon to evoke, they revealed the designer's robust delight in pattern, color, cut, and texture. The other highlight of the show was the suite of romantic-dream dances performed by the company's founders, Pierre Dulaine and Yvonne Marceau. Marceau, who resembles a fragile piece of porcelain, has the exemplary ability not simply to maintain her serenity when she's being swirled through the air like a length of chiffon, but actually—thanks to Dulaine's masterly engineering—to amplify her elegance and calm. This quality, coupled with her reticent, refined sensuousness, recalls Diana Adams, the lovely Balanchine ballerina of the fifties who demonstrated the importance of aura to dancing.

Two other theatrical extensions of ballroom style, Gary Pierce's medley of foxtrot, quickstep, et al. and Eddie Torres's pulsating Latin anthology, were deftly fashioned and trod just the right line, I thought, between the kind of dancing one recalls (or can imagine oneself) doing and dancing that is obviously just for watching. Frank Manning's swing suite was less successful, not so much for any choreographic deficiency as for the leaden deliberateness of the execution. This kind of dancing requires a throwaway bravado, a sense of daring—even reckless—improvisation, if it's to retain its essential vitality.

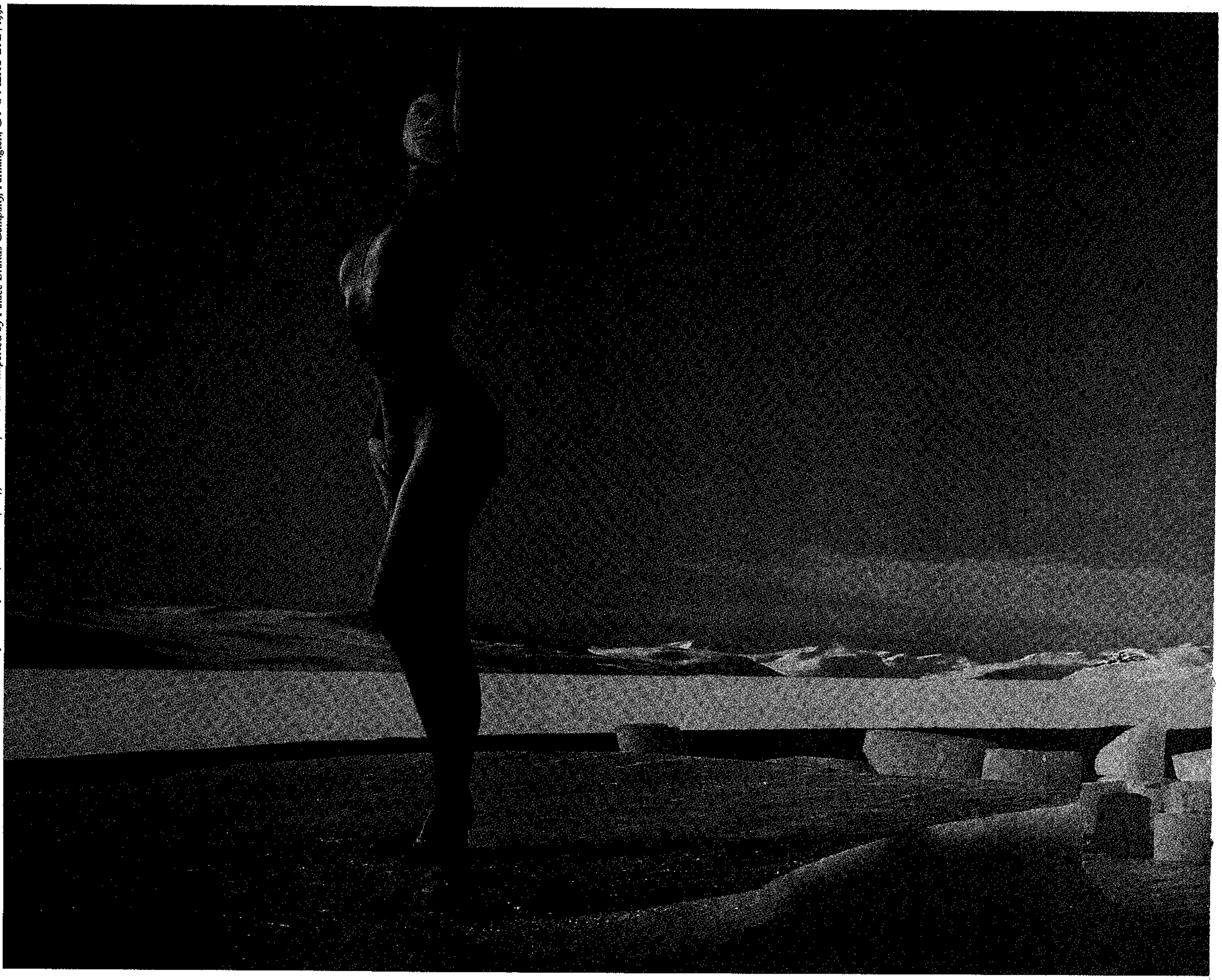
The entire second half of the program was devoted to Peter Anastos's *The Silver Screen,* which uses the charming music and the hokey plots of Hollywood in the thirties to link disparate "numbers." The tie didn't bind quite as closely as it needed to. Nor was the choreography particularly dependent upon social-dance vocabulary. The piece would have had the same effect performed by one of the classical ballet companies Anastos has worked with; one or two moments would even have suited the marvelous drag troupe he once led. For a seasoned dance fan, the best element of the piece is its references to Balanchine, which combine unabashed love with fanciful, wry wit. ■

Fin[illegible]lebration

75 YEARS OF INDEPENDENCE



Counterclockwise from top: A Lapp leads his reindeer pulling pack-sleds in Finland's Arctic region; century-old residences on Huvilakatu Street in Eira, an exclusive area of downtown Helsinki; Kappeli Café, a landmark near Market Square, Helsinki; the Aura River divides Turku, Finland's oldest city; "up-skiing" with a parachute for sports-adventurers in Lapland.

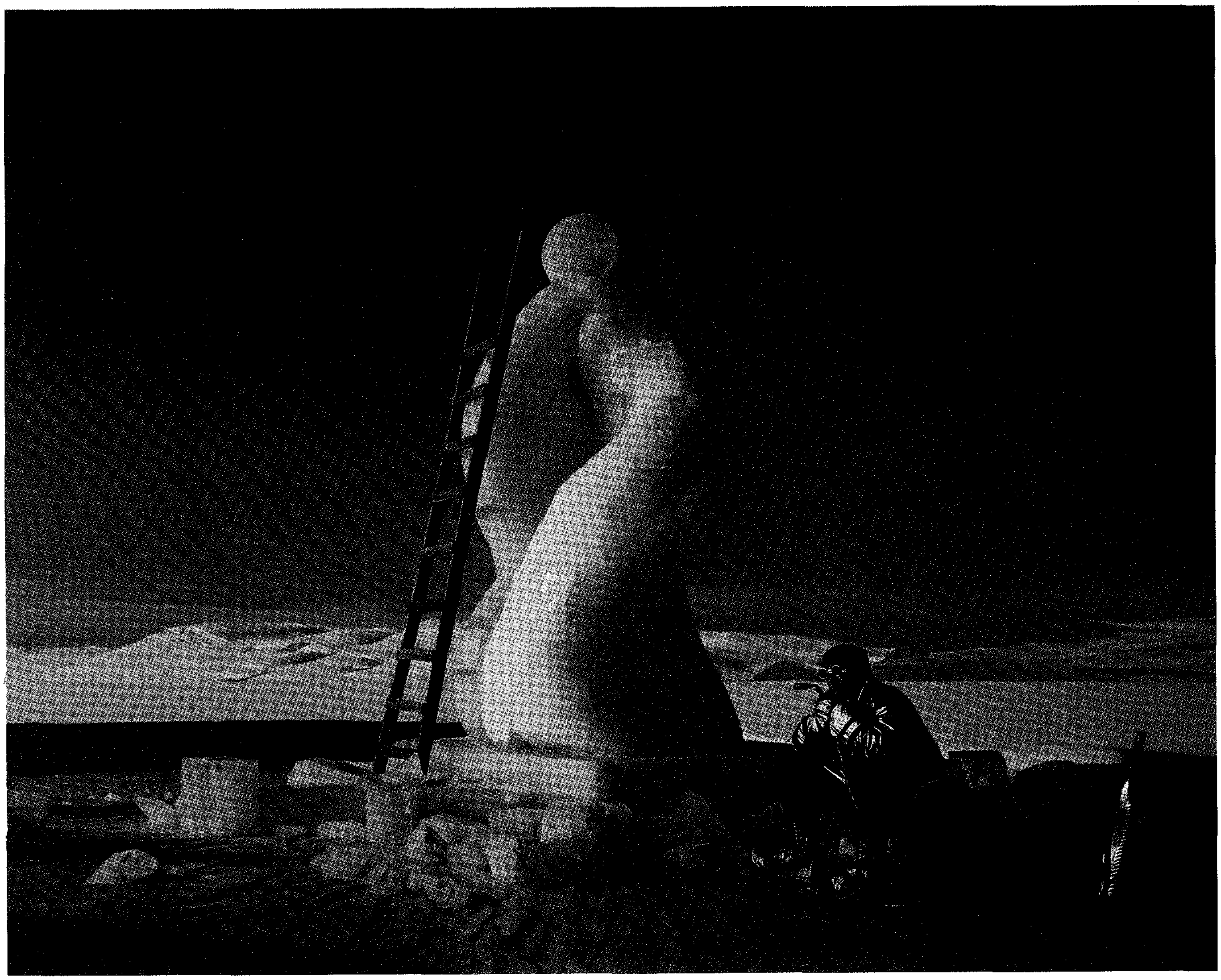


"Finlandia®" is the Registered Trademark of ALKO LTD. 40% and 50% Alc. by Vol. (80 and 100 proof) Distilled from Grain. Imported by Palace Brands Company, Farmington, CT © ALKO LTD, 1992

FINLANDIA
FINLANDIA
VODKA OF FINLAND

Finlandia. Vodka From The Top Of The World.

Nearly five months 'til the Savonlinna Ice Carving Championships and already we find Erkki Hokkanen busy sharpening his skills. Folks tell us he has yet to win the title. Seems there are those who deem Erkki's work "a bit ahead of its time." Erkki's reply roughly translated: "Hey, it's not like the grand prize is a lifetime supply of Finlandia or anything."



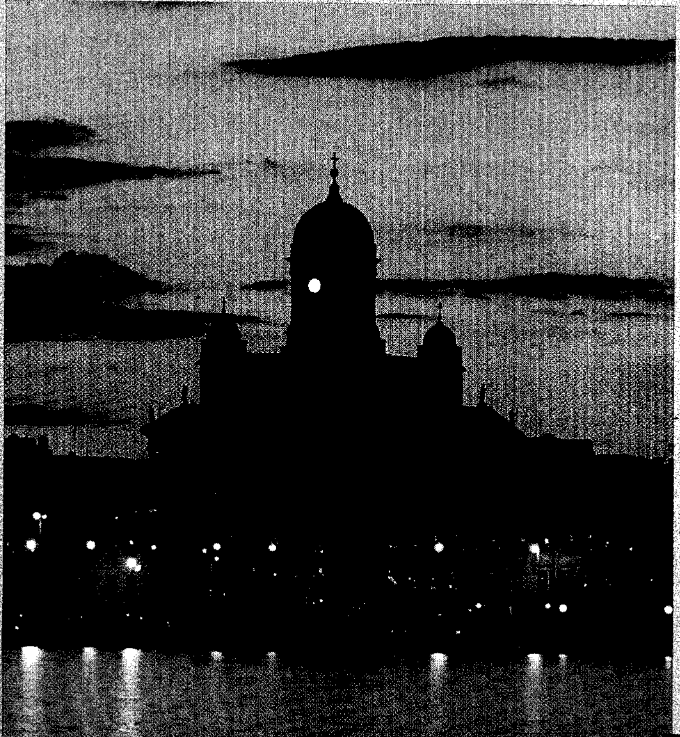
Ancient Roots & NEW SHOOTS

LAND OF CONTRASTS

In the 75 years since Finland shrugged off its status as a Grand Duchy of the Czar of Russia in favor of independence, it has blossomed into a full-fledged nation on equal footing with its Nordic neighbors. By the end of its anniversary year, over 3,000 events will have been celebrated, culminating the weekend of December 6, the day of independence. And the excitement has even spread as far as New York.

But the party is much more than a recognition of three-quarters of a century of independent rule; the real celebration is in honor of the country's many and diverse gifts, obvious to anyone who has already had the pleasure of a visit. So great is the selection, in fact, that Finland has long been nicknamed the "land of contrasts."

Straddling the Arctic Circle at the top of Europe, the country's terrain varies from lush forests of the southwest coast and the spruce-lined waters of the Lakeland to the icy tundra in the far north. The modern cities, like Helsinki with its neoclassic city center, complement medieval seaports like Rauma and the remote villages of reindeer herders in Lapland. Medieval castles, like Olavinlinna, contrast with the organic, easy-flowing designs of the country's boldly modern architecture, like Helsinki's new Finnish National Opera (scheduled to open next fall). Contemporary products range from wooden handicrafts to high-tech electronics such as cellular phones and communications switching. Finland is also a leader in environmentally compatible systems for the power industry and automation systems for the paper industry.



Top: A sunset sky serves as a colorful backdrop for the Cathedral of Helsinki, which overlooks Market Square and South Harbor in the Baltic Sea.

Sponsored by THE FINLAND PROMOTION BOARD—created by the government of Finland to encourage, develop, and stimulate international interest in Finland's unique array of products and services. It is comprised of representatives of the Ministry of Foreign Affairs, the Finnish Foreign Trade Association, Finnfacts Institute, the Finnish Tourist Board, and FINNAIR–the Finnish National Airline.

Photo credits: cover: Matti A. Pitkanen, Fotoplan, Finnish Tourist Board; this page: M. Tirri.

TURNING FINNISH TRAITS INTO GLOBAL STRENGTHS

Finland's modern growth has drawn inspiration and power from its history. Always respected for their talents in areas like boat-building, furniture-making, and design, the Finns have successfully parlayed these national traits into industries with global reputations.

The thriving and sophisticated shipbuilding industry, for example, is responsible for award-winning pleasure yachts (like the Nautor Swans), icebreakers, and cruise ships. Making waves in the latter category is the SSC *Radisson Diamond*, a twin-hull passenger craft with a revolutionary design that is more stable than any of its predecessors.

Finnish affinity for household products extends from tableware to jewelry. Ceramics, intended both for everyday use and as decoration, are crafted at the Arabia factory in Helsinki (which has both a museum and a shop).

Below: Finnish vodka dates from the 16th century; below right: *A festive smorgasbord of hot dishes.*

Above: Olavinlinna Castle, medieval site of the annual Savonlinna Opera Festival, which takes place in July.

In glass production, the name Iittala has been acclaimed for over two centuries, creating lead-free crystal masterpieces. Its familiar Savoy vase—a swirling, free-form objet designed in the 1930s by the country's famous architect Alvar Aalto—is in the permanent collection of the Museum of Modern Art.

Finland has even managed to carve out a secure niche in the international fashion industry.

Left: Lapp girl in colorful hat with decorative appliqués. Some 3,500 Finnish Lapps live in remote villages above the Arctic Circle. Below: Ships in South Harbor, Helsinki.

Befitting the winter season, the focus is on cold-weather clothing such as knitwear—thick and snug, yet chic—and furs. In fabric, Marimekko manufactures everything from bed linens to high-fashion clothes.

Finland may seem a long way from New York, but it's only seven and a half hours by plane. The national airline, Finnair, boasts an outstanding on-time record and an in-flight service whose chef is distinguished by Chaîne des Rôtisseurs membership, an honor associated with some of the finest restaurants in the world.

For business travelers, Finnair's direct flights from New York to Helsinki include in the price of a ticket the bonuses of a helicopter link from Manhattan to JFK, a half-priced ticket for an accompanying spouse, a complimentary first-night's stay at the Hotel Inter-Continental Helsinki, and an upgrade to first class for many connecting flights within the U.S.

Photo credits (from top): Dave Houser, M. Tiri, M. Juntunen, Finnish National Distillers.

The lure of Finland

Think Finland for Scandinavia's most exotic destination. Think sophisticated Helsinki, a shopper's paradise where dining is elegant and nightlife abounds. Think ancient Turku Castle, the perfect setting for medieval banquets. Think exotic Lapland, Land of the Midnight Sun and exhilarating adventures under the Northern Lights. Think fresh air, clean water, and unspoiled countryside.

For free information on travel to this exciting new destination, call

(212) 949-2333

FINNISH
TOURIST BOARD

For a taste of the top-of-the-world performances offered by the various music festivals in Finland, visit Alice Tully Hall at Lincoln Center in New York for a concert of the Vivo Youth Symphony Orchestra at 8 p.m. on December 6. For tickets, call CenterCharge, (212) 721-6500.

Panda®
All Natural
The Real Taste of Licorice!

Panda
Licorice All Natural
Panda®
The Licorice Company
All Natural
Raspberry Flavored Chew
Net wt 7 oz (200 g)

Panda
All Natural Bar
Raspberry Flavored
Panda®
Licorice Bar
All Natural
Panda

SHAFFER, CLARKE & CO., INC.
THREE PARKLANDS DRIVE
DARIEN, CT 06820-3639
TELEPHONE: (203) 655-3555

ADVERTISEMENT

The Vivo Youth Symphony Orchestra, conducted by Kari Tikka, will perform at Lincoln Center's Alice Tully Hall on December 6, in a special concert to celebrate Finnish Independence Day.

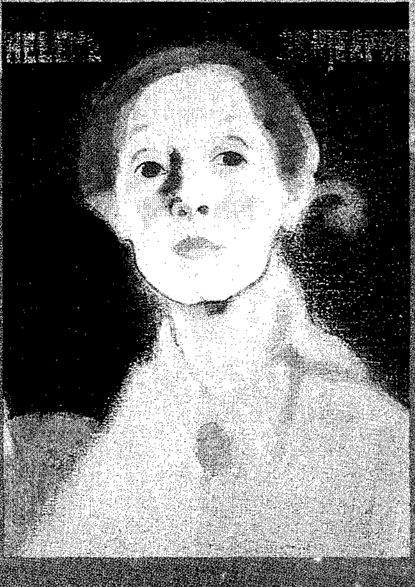
NEW YORK CELEBRATES FINLAND'S 75TH YEAR OF INDEPENDENCE

For those who don't have the opportunity to visit Finland, there are many ways to experience its unique flavor here in New York. Marking Independence Day on December 6, Finland's renowned Vivo Youth Symphony Orchestra is coming to Alice Tully Hall at Lincoln Center. Performing under the baton of Kari Tikka (a conductor with the Finnish National Opera) since its founding in 1986, the orchestra will play works by Uuno Klami and Jean Sibelius—a fitting tribute to Finland's birthday.

And New York residents have the opportunity to see the work of Finland's preeminent modernist painter, Helene Schjerfbeck (1862–1946). More than 70 works, ranging from plein-air realism to vividly expressive self-portraits, are currently on display at the National Academy of Design (1083 Fifth Avenue at 89th Street, 369-4880) through January 10. Previously shown at the Phillips Collection in Washington, they were received with critical acclaim.

If not the music and art of Finland, then perhaps a taste? At local restaurants—like the Quilted Giraffe, Sfuzzi, and Houlihan's—celebrants can toast Finland's anniversary with the Finns' favorite tipple: Finlandia vodka flavored with fresh fruit and berries. Or they can buy at city markets some of Finland's food products, which, like the vodka, are the end result of combining fresh ingredients. Finn Crisp—a thin and rectangular crisp bread made from rye and seeds and high in dietary fiber—complements cheese and fruit. Panda, meanwhile, blurs the line between confectionery and health food with its all-natural-ingredient bars and chews in black-licorice, raspberry, and oat-bran flavors.

—ANDREW BILL



Self-Portrait With Black Background (1915) by Helene Schjerfbeck, at the National Academy of Design through January 10.

Photo credits: M. Tirri, Hannu Aaltonen

DO HELSINKI YOUR WAY.

HELSINKI WEEKEND. FROM $555*

Here is an opportunity for you to escape your world and explore ours at your own pace. Our Helsinki Weekend Adventure is a 5-day (Wednesday through Sunday) trip that includes roundtrip airfare from New York on Finnair, 3 nights in the Hotel Inter-Continental, buffet breakfast daily, and all the time you need to discover the sights and shopping of Helsinki. In the evenings, you may want to join the local residents in a neighborhood restaurant or pub. Helsinki is a warm and friendly city and this weekend adventure is the way to discover and enjoy it.

HELSINKI AS YOU LIKE IT. FROM $777*

This 8-day (Sunday through Sunday) tour provides the ideal opportunity to discover the charms of Helsinki. It includes roundtrip airfare from New York to Helsinki on Finnair, 6 nights in the Hotel Inter-Continental, buffet breakfast daily and more. Explore every nook and cranny of the city. Or choose to spend a few days in Helsinki and select one or more optional excursions, from a visit to Santa or snowmobile trekking in Lapland, to a cruise to Stockholm, an excursion to St. Petersburg, or a cruise on an ice breaker on the Baltic.

For more information and our latest brochure, call FinnWay, at

800-526-4927.

FINNAIR

FinnWay inc.

354 Eisenhower Parkway, Livingston, NJ 07039

Price per person based on double occupancy. Prices for Helsinki Weekend Adventure vary from $555 to $855, depending on date of departure. Prices for Helsinki As You Like It vary from $777 to $1 117, depending on date of departure.

The Underground Gourmet/Fran Schumer

HEART AND SOUL

"…Even without the butter running through them and streaking them gold, Emily's grits are reason enough to get out of bed…"

LIFE IS SHORT. AT LEAST ONCE, YOU SHOULD have fried chicken and waffles with maple syrup for breakfast at **Emily's** (1325 Fifth Avenue, at 111th Street; 996-1212).

VOTED IN: *Emily's owner Leon Ellis, helpers, "postelection" eats.*

The chicken is properly crisp and juicy, the waffles thick and pillow-soft in this bourgeois bastion of soul a bit north of the Cooper-Hewitt and other upper–Fifth Avenue museums. On Thursday and Saturday nights, there's live music, and on Sunday, after church, there's a parade of women in colorful hats. You'll feel welcome and cared for by the servers, some of whom are the most efficient and accommodating in New York.

Only a modest quarter-chicken comes with the waffles ($6.25), but if even that seems overwhelming, try grits and eggs ($2). Perfectly cooked eggs are a rare and splendid thing and are available here fried, scrambled, or in omelets. Scrambled, they're neither runny nor dry and betray no other flavors of the grill—just pure egg. And even without the ladleful of butter running like a river through them and streaking them gold, the grits are reason enough to get out of bed; with butter, pepper, and salt, they're balm for the soul *and* appropriate postelection food.

The homemade biscuits are less exciting, accompanied by packets of jelly (Smucker's). But the corn bread makes it hard to concentrate on chicken, even these eggs, or other, more serious food. Emily's serves the sweet, cakey kind, and it's hard not to finish every golden crumb (served with most dinner entrées; à la carte, 50 cents). Heartier side dishes at breakfast include salmon cakes ($2.95), Virginia ham ($2.95), and sweet fried plantains ($1.50). You can get a side of plain green salad ($3.50), but that's not the ethos here.

Fried chicken (with or without waffles) is also available at dinner, but at that meal, the barbecued-chicken-and-ribs combination ought to prevail ($10.95). Customers like it because it's what chicken and ribs used to be before a lot of novices got into the act—not just hot but rich and tangy, and these ribs have meat. The chopped barbecue, too, is authentic: hickory-smoked bits of meat as tender as if they'd been cooked for days ($8.95). They haven't, but you'll be fooled.

The baked half-chicken with homemade stuffing and thick, brown gravy is the sine qua non of comfort food ($8.25). It's neither rich nor spicy, nor in any way nouvelle, and that's just fine—because when you finish, you'll think of a hammock, iced tea, and the farm on which no one you know was raised. The smooth, dark gravy has a strong chicken flavor, and the stuffing, made with cornbread, is redolent of butter and sage.

Emily's serves beef liver ($7.50), oxtails ($8.95), and a variety of curried, broiled, or batter-fried seafood as well. With its mild sauce of tomatoes, onions, and red peppers, the broiled bluefish with butter is well cooked—done but not dry—and its slightly acidic sauce is a perfect foil for the fatty fish ($8.95).

Two side dishes come with most entrées. Best are the bold and greaseless collard greens—Emily's doesn't use pork in its vegetables—and crunchy fried plantains. The black-eyed peas are bland, and the coleslaw is for people who like lots of mayonnaise. Other popular sides include onion rings, candied yams, macaroni and cheese, and peas and rice (à la carte, $2).

Skip the ordinary peach cobbler but not the homemade coconut cake, frosted with real buttercream icing rather than the seven-minute kind (all desserts, $2.50). The rum cake, also excellent, is made with so much liquor that one customer said, "After I eat this rum cake, you'll be able to light my breath."

Owner Leon Ellis has a bachelor's degree in nutrition and a mother who loves to cook. The restaurant he named for her is open Monday through Thursday 7:30 A.M. to 11 P.M., Friday and Saturday 8 A.M. to 1 A.M., and Sunday till 9 P.M. Full bar. A.E., C.B., D.C., M.C., V.

YOU CAN EAT A VERY NICE VEGETARIAN sandwich—a flour tortilla stuffed with market vegetables in a shallot dressing, $5.95—and a decent black-bean soup, $3.50, at the **West End Gate** (2911 Broadway, near 114th Street; 662-8830). But that's not the reason for the crowd after noon on Saturdays. In addition to a more sophisticated menu, the owners of this stalwart bar near Columbia University have introduced children's theater, featuring mime, magic, and puppet shows with a twist: Instead of eating her, the wolf eats Little Red Riding Hood's cookies, and then only a polite few.

If fairy tales aren't your thing, enjoy fresh steamed vegetables with soy and rice-wine vinaigrette ($6.95) and Cookies & Cream Häagen-Dazs ($2.50) as you marvel at how times have changed. In a previous era, the notion of children on these premises would have seemed as bizarre as a big bad wolf who shares.

West End Gate is open for meals Monday through Friday from 11:30 A.M. to 11:30 P.M., Saturday and Sunday from 10:30 A.M. A.E., M.C., Transmedia, V. Children's theater is at 1 P.M. on Saturdays ($7; free to children under two); cash only.

Photograph by Peter Loppacher.

SALES & BARGAINS

BY LEONORE FLEISCHER

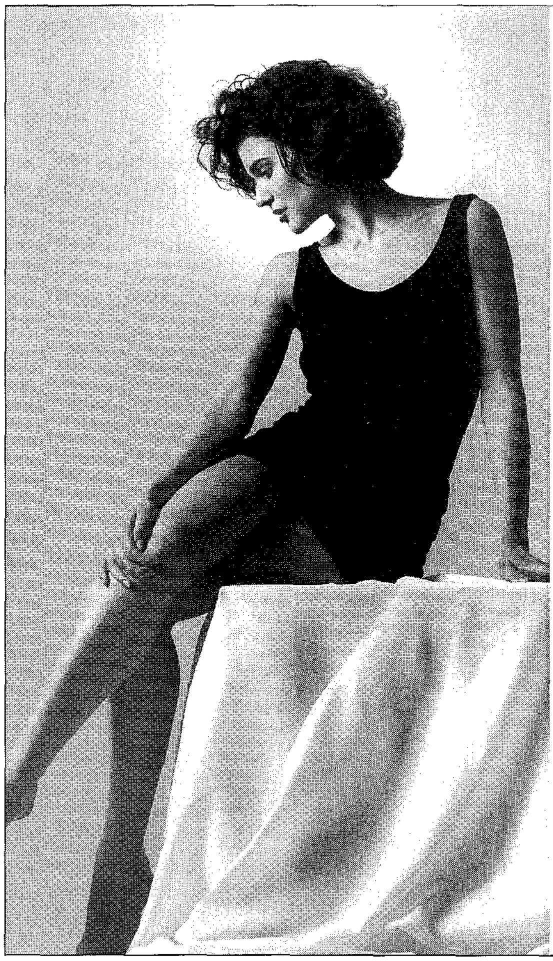
TV WONDER

LARGE AND SMALL HOME APPLIANCES, INcluding some floor samples, last pieces, limited quantity, and scratch-and-dent (everything is covered by manufacturers' warranties), are on sale here. For example, scratch-and-dent White-Westinghouse 18-in.-wide portable dishwasher, here $249; White-Westinghouse 220-v. Space Mate combination washer and dryer, here $549; Kelvinator 10-cu.-ft. freezer chest, here $199; Tappan .8-cu.-ft. microwave oven, here $99; color TVs include 13-in. Samsung, here $149; cable-ready remote color TVs include Toshiba 19-in., here $249; Toshiba 30-in. stereo TV, here $799; Panasonic KXT 1451 answering machine, here $56; Welbilt .54-cu.-ft. microwave oven, here $89; Aiwa NSX330 30-watt-per-channel mini–stereo system with CD player, here $339; Brita water-filter system, here $17; Eureka 2.0-hp Mighty Mite vacuum, here $69; Hamilton Beach 395 juice extractor, here $29; Avanti 1.7-cu.-ft. refrigerator, here $99. A.E., M.C., V., checks accepted; exchanges possible on some items. *RCI/Radio Clinic, Inc., 2599 Broadway, at 98th St. (864-6000); Mon.–Fri. 9 a.m.–7 p.m.; Sat. till 6 p.m.; Sun. noon–5 p.m.; through 12/12.*

THE PAIR AND THE SPARE

MORE THAN 600 PAIRS OF MEN'S SHOES AND boots, and some women's shoes and boots from earlier seasons, are 75 percent off at this warehouse, including casual bucks, loafers, moccasins, were $125–$250, now $31–$62; dress shoes and boots, were $175–$335, now $43–$83. The company's current stock is 40–60 percent off and includes men's sizes 7–13M dress penny loafers and tasseled slip-ons in Italian calf, were $175–$275, now $70–$135; casual oxfords, bucks, and loafers in suede, nubuck, calf, and printed leathers, were $135–$235, now $65–$125; handmade "Bologna" collection includes deerskin and French-calf cap-toe brogues and monk-straps, were $425–$450, now $200; calf and lizard cowboy boots, were $225–$425, now $99–$250; American designer's hand-sewn moccasins, were $145, now $85; women's shoes include platform bucks, loafers, boots in suede, man-tailored oxfords in soft matte calf-

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*



With The Integrated System®, you'll never have an unwanted hair in place.

The Integrated System®

Making skin hair free has been our business for 20 years. Treatment with Lucy Peters' exclusive patented equipment is so successful we warrant* **Electrolysis Without Regrowth**™ Call today for a free consultation. You'll have nothing to show for it except a beautiful smooth body. And that's something.

LucyPeters®
INTERNATIONAL, LTD.

New York
150 East 58th Street, NYC
(212) 486-9740

Major Credit Cards Accepted. *Treatment fees are not refundable. This offer is subject to certain exclusions and time limitations. #13 ©1992 All service marks registered to Lucy Peters International, Ltd.

NEW YORK • PHILADELPHIA • BRYN MAWR
DALLAS • NEWPORT BEACH / IRVINE
DURHAM • BEVERLY HILLS

TWO WEEKS ONLY!

25% OFF
CLEANING SALE
RUGS • CARPETING • FURNITURE

WALL TO WALL CARPET & UPHOLSTERED FURNITURE
Expertly cleaned in your home.

AREA RUGS
Oriental, custom and domestic rugs picked up, cleaned in our plant and delivered.

ALL AT 25% OFF!
Minimum order $50.

SATURDAY SERVICE AVAILABLE
MASTERCARD, VISA, PERSONAL CHECKS ACCEPTED

CALL MON.-FRI. 8:30 A.M. - 5:30 P.M.;
SAT. 9:00-1:00 P.M.

ALL BOROUGHS 718-383-7000
NASSAU & SUFFOLK 516-483-6900
WESTCHESTER & ROCKLAND 914-328-0127
NEW JERSEY & LOWER CONN 800-635-0058

LONG ISLAND
CARPET CLEANERS, INC.
NEW YORK'S LARGEST CARPET CLEANER

High Fashion Without High Prices.

Designer clothing.
Almost new, gently priced.

Michael's
The Consignment Shop For Women
1041 Madison Avenue
212-737-7273

skin, dress calfskin, crocodile-stamped leather, were $138–$150, now $50; many one-of-a-kind samples in men's size 8 and women's size 7 are $50 and $40 the pair respectively. No credit cards; checks accepted as deposits only (merchandise held until they clear); all sales final. *To Boot Warehouse, 603 Washington St., between Morton and Leroy Sts. (463-0437); Wed.–Sat. 9 a.m.–6 p.m.; 12/2–5.*

DREIDEL ATTRACTION

A SELECTION OF CHANUKAH ITEMS—DREIdels and menorahs—and books and games, is on sale here. Chanukah audiocassettes for children, were $10.98, now $7.98; children's videocassettes, including *Shalom Sesame* and Hanna-Barbera's Bible-character videos, were $19.98–$59.98, now $15.98–$47.98; dreidel bath book, was $4.98, now $3.98; Chanukah candles, were $1.25 for box of 44, now 79¢; plastic and wood dreidels, were 25¢–$2.95, now 18¢–$2.07; sterling-silver dreidels, were $35–$180, now $28–$144; 9-in.-high silver- and gold-plated "Tree of Life" menorah by Sandra Kravitz, was $150, now $120. M.C., V., checks accepted; all sales final. *Judaica House, Ltd., 210 W. 72nd St., second floor (724-2424); Mon.–Thurs. 11 a.m.–7 p.m.; Fri. till 2 p.m.; Sun. till 5 p.m.; 12/4–18.*

WEE HAPPY FEW

THE INFANT AND TODDLER TOYS AND ACCESsories at this warehouse sale are made with nontoxic materials, safety tested, brightly colored, and attractively packaged. For example, teethers, rattles, and boxed toys, retail $2.50–$15, here 50¢–$6, including the Super Rattle, retail $6.50, here $2.50; bibs and layettes, retail $4–$30, here $1.75–$15; hat-and-mitten sets, retail $12, here $5.50; mini–scribble mats, retail $5, here $2.25; hanger set, retail $10, here $5; number flash cards, retail $6, here $2.50; a lot more, including one-of-a-kind samples, and prototypes. Cash only; all sales final. *Snap Ups Warehouse, 31 W. 27th St., tenth floor (447-6742); Tues.–Fri. 10 a.m.–5:30 p.m. and Sat. till 2 p.m.; 12/1–5.*

MISSION: POSSIBLE

THIS GALLERY SPECIALIZING IN AMERICAN furniture and kitsch *objets* from the twenties through the fifties has reduced many items, including a barber chair from the twenties, was $400, now $275; fifties wet bar, was $250, now $175; Art Deco bamboo sofa, was $650, now $450; twenties Coca-Cola cooler, was $650, now $400; printed floral tablecloths from the forties, were $25, now $18; cookie jars, were $25–$85, now $18–$60; Heywood-Wakefield side table, was $250, now $150; Mission library table, was $1,200, now $900; a pair of aluminum gazelle-head wall plaques that were seen in *Bugsy,* were $1,100, now $700; McCoy, Hill, Haeger and other vintage ceramics, were $15–$35 apiece, now $10–$25; table lamps from the fifties, were $45–$75, now $25–$50. Checks accepted; no credit cards; all sales final. *The Gilbey Archive, 52 Greene St., near Broome St., second floor (431-4273); Mon.–Sat. 10 a.m.–6 p.m.; through 12/21.*

O BLASS! O RAPTURE!

WOMEN'S WINTER COATS AND JACKETS IN sizes 2–16 (some coats for petites in sizes 2–14) are at this showroom, priced from $110–$190. For example, Bill Blass wrap meltons and wool-and-mohair slouch-shoulder single-breasted coat in camel, retail $420 for any, here $170; Bill Blass hooded duffle coat in purple, black, red, or hunter green, or a melton stadium coat, retail $340 for either, here $150; Bill Blass petite velvet-collared double-breasted melton, retail $370, here $140; J.H. Collectibles wool-and-cashmere-blend double-breasted reefer in black, navy, or red, retail $420, here $190; J.H. Collectibles petite back-pleated swing coat, retail $370, here $140; J.H. Collectibles outerwear melton blazers in camel, black, hunter green, retail $250, here $110. Cash only; all sales final. *Ressler Enterprises, Inc., 499 Seventh Ave., at 37th St., second floor, South Tower (239-7272); Thurs.–Fri. 10 a.m.–6 p.m.; Sat. till 2 p.m.; 12/3–5.*

LOFT AND FOUND

NINE GALLERY ARTISTS ARE HOLDING A weekend sale in a downtown loft. The handmade one-of-a-kind pieces include Jeff Cox's raku and wood-fired pottery; an oven- and microwave-safe lead-free lidded casserole, retail $95, here $65; Bobbie Hodges's ceramics include colorful porcelain, stoneware, and raku; a raku vase, bowl, or stoneware vase, retail $45, here $35; Charlotte Freeman handpaints silk and wool-challis clothing and accessories, such as a 36-in.-square wool-challis shawl, retail $185, here $130; Alicia Benoist's earthenware, stoneware, and majolica are decorated with motifs from nature; bowls ranging from small to large, retail $20–$300, here $10–$150; Roberta F. Raeburn's imaginative and serene "Images in American Graveyards" photographs are 11-in.-by-14-in. prints, unframed or framed, retail $150 and $550 respectively, here $75 and $200; Barbara Ann Levy's subtle underwater "Dolphins and Divers" framed photographs, 5 in. by 7 in., retail $150, here $75; 16 in. by 20 in., retail $300, here $150; Christine MacKellar's handcrafted contemporary jewelry incorporates silver, gold, lapis, jasper, pearls, and turquoise; silver-and-semiprecious-stone geometric earrings, retail $40, here $32; Carmen Soriano throws imaginative pottery pieces, such as a Flora Aquatic bowl, retail $200, here $140; Janet Henry makes unique woven beaded jewelry, such as bracelets, retail $42–$62, here $25–$35. M.C., V., checks accepted; all sales final. *SoHo Fine Arts & Crafts: The Loft, 21 Howard St. (one block above Canal St., between Broadway and Lafayette St.), second floor (966-0498); Fri. 5–9 p.m.; Sat. and Sun. noon–7 p.m.; 12/4–6.*

DOUBLE CHINTZ

THIS MANUFACTURER OF WOMEN'S WATERproof laminated-cotton-chintz rainwear, luggage, and accessories is clearing out discontinued patterns (almost all floral) and some irregulars. For example, various styles of totes and bags (priced according to size), retail $30–$75, here $10–$30; umbrellas, retail $60–$75, here $20; rain jacket (one size fits up to 16), retail $100, here $40–$60; raincoats in sizes P(6)–L(14/16), retail $160–$200, here $60–$75; rain hats, retail $30, here $10–$12; garment bags, retail $98–$100, here $40; and an array of eyeglass cases and jewelry pouches, retail $5–$26, here $1–$10. M.C., V. accepted; no checks; all sales final. *Nordic House Designs, Ramada Inn, Kingston, N.Y. (914-339-3900); call for directions; Fri.–Sat. 10 a.m.–7 p.m. and Sun. till 3 p.m.; 12/4–6.*

AVENTURINE CAPITAL

JANE BOHAN DESIGNS ATTRACTIVE CONTEMporary jewelry; discontinued styles and production overruns are on sale here, most of them sterling silver set with such semiprecious stones as onyx, hematite, aventurine, and carnelian. For example, textured silver earrings (post or clip) with 18K-gold bezels and semiprecious stones, were $320, now $160; little silver stickpins with semiprecious stones, were $60–$80, now $30; strings of sterling-silver-and-semiprecious-stone beads, were $275–$450, now 75–$200; gold-plated sterling-silver (vermeil) hoop earrings, were $215, now $95; rings include an 18K-gold ring with an iolite stone, was $420, now $200; textured sterling-silver rings with large cabochon tourmaline stones, were $400, now $175; set with small semiprecious stones, were $130, now $60; sterling-silver link bracelet and sterling-silver cuff with an 18K-gold stripe, was $350 for either, now $125; above prices are for perfect items. A.E. accepted; no checks; all sales final. *Jane Bohan, Inc., 225 Lafayette St., near Spring St., Room 705 (226-7629). Thurs. 4–8 p.m.; Fri. till 9 p.m.; Sat.–Sun. noon–5 p.m.; 12/3–6.* ■

A Complete Entertainment Guide for Seven Days Beginning

DECEMBER 2

105
MOVIES

115
THEATER

119
ART

124
MUSIC & DANCE

126
RESTAURANTS

133
OTHER EVENTS

134
CHILDREN

137
NIGHTLIFE

139
RADIO

140
TELEVISION

MOVIES

THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—12/2–15: *Daddy and the Muscle Academy* (1992); *Time Expired* (1992). #2—12/2–3: *House of Strangers* (1949); *Somewhere in the Night* (1946). 12/4–5: *Suddenly, Last Summer* (1959); *The Barefoot Contessa* (1954). 12/6: *Guys and Dolls* (1955). 12/7–8: *The Quiet American* (1958); *Escape* (1948). #3—*All About Eve* (1950).

2. ESSEX—Grand St. at Essex St. (982-4455). *Bram Stoker's Dracula.*

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*Enchanted April.* #2—*The Crying Game.* #3—*Simple Men.* #4—*Bad Lieutenant.* #5—*In the Soup.* #6—*My New Gun.*

4. LE CINEMATOGRAPHE—15 Vandam St. (751-8811). #1—Closed for renovations.

5. TRIBECA CINEMA—41 White St. (925-2570). #1—Closed for renovations.

6. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Of Mice and Men.* #2—*The Last of the Mohicans.*

7. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). Closed.

8. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*The Bodyguard.* #2—*Home Alone 2: Lost in New York.* #3—*The Bodyguard.*

9. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 12/2: *Ministry of Fear* (1944); *The Fallen Idol* (1948). 12/3: *Sudden Fear* (1952); *Harriet Craig* (1950). 12/4–5: *Satyricon* (1970); *Roma* (1972). 12/6: *La Dolce Vita* (1960). 12/7: *The Ritual* (1969); *After the Rehearsal* (1984). 12/8: *The King of Marvin Gardens* (1972); *Head* (1968).

10. LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St. (982-0400). #1—*Malcolm X.* #2—*Malcolm X.* #3—*Bram Stoker's Dracula.* #4—*Bram Stoker's Dracula.* #5—*A River Runs Through It.* #6—*Jennifer 8.* #7—*Reservoir Dogs.*

11. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*Howards End.* #2—*Aladdin.* #3—*A Brief History of Time.* #4—*Consenting Adults; The Mighty Ducks.* #5—*Glengarry Glen Ross.* #6—*Johnny Stecchino.* #7—*Becoming Colette.*

12. CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts. (505-7320). Closed.

13. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*Night and the City.* #2—*Singles.*

14. CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave. (924-3363). *Venice/Venice.*

15. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Bob Roberts.* #2—*Van Gogh; The Quarrel.* #3—*Husbands and Wives.* #4—*Damned in the USA.*

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*The Bodyguard.* #2—*Aladdin.* #3—*Bram Stoker's Dracula.* #4—*Bram Stoker's Dracula.* #5—*The Bodyguard.* #6—*Jennifer 8.*

19. CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Traces of Red.* #2—*Night and the City.* #3—*Under Siege.* #4—*Glengarry Glen Ross.* #5—*Home Alone 2: Lost in New York.* #6—*Home Alone 2: Lost in New York.* #7—*Reservoir Dogs.* #8—*Traces of Red.* #9—*The Last of the Mohicans.*

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Malcolm X.* #2—*Malcolm X.* #3—*Malcolm X.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *Flirting.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Bram Stoker's Dracula.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Jennifer 8.* #2—*Passenger 57.* #3—*Malcolm X.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *The Last of the Mohicans.*

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*Glengarry Glen Ross.* #2—*The Mighty Ducks; Consenting Adults.* #3—*Aladdin.* #4—*Gas Food Lodging.*

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Bram Stoker's Dracula.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Malcolm X.* #2—*The Bodyguard.* #3—*The Bodyguard.* #4—*Malcolm X.* #5—*Under Siege.* #6—*Passenger 57.* #7—*Passenger 57.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *Jennifer 8.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Sarafina!* **EMBASSY 3—***Hero.* **EMBASSY 4—***Consenting Adults.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Home Alone 2: Lost in New York.* #2—*Traces of Red; Of Mice and Men.* #3—*A River Runs Through It.* #4—*Husbands and Wives.* #5—*Bob Roberts.* #6—*The Last of the Mohicans.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Aladdin.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Mr. Saturday Night.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Under Siege.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 57th St. (265-2520). #1—*Flirting.* #2—*The Efficiency Expert.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*Becoming Colette.* #2—*Consenting Adults.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *The Quarrel.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Glengarry Glen Ross.*

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *The Last of the Mohicans.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Reservoir Dogs.*

50. LOEWS PARIS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *The Lover.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Jennifer 8.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Passenger 57.* #2—*Passenger 57.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Hero.* **CORONET—***Night and the City.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Howards End.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Aladdin.* **CINEMA II—***Bad Lieutenant.* **CINEMA THIRD AVE.—***Enchanted April.*

61st Street and Above, East Side

58. ART EAST CINEMA—First Ave. at 61st St. (644-1111). *Venice/Venice.*

59. FIRST & 62ND ST. CINEMA—62nd St. Bet. First and York Aves. (752-4600). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.* #3—*Home Alone 2: Lost in New York.* #4—*Singles.* #5—*Mr. Saturday Night.* #6—*Traces of Red.*

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Malcolm X.* #2—*Malcolm X.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Husbands and Wives.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*The Bodyguard.* #2—*A River Runs Through It.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Johnny Stecchino.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Bram Stoker's Dracula.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Jennifer 8.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Aladdin.* #2—*Aladdin.*

67. LOEWS ORPHEUM—Third Ave. at 86th St. (876-2400). #1—*Passenger 57.* #2—*Malcolm X.* #3—*The Bodyguard.* #4—*Bram Stoker's Dracula.* #5—*Bram Stoker's Dracula.* #6—*Malcolm X.* #7—*The Bodyguard.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.*

61st Street and Above, West Side

79. LOEWS COLUMBUS CIRCLE—Broadway at 61st St. (247-5070). *The Crying Game.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Bram Stoker's Dracula.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Tous les Matins du Monde.* #2—*Fellini's Intervista.* #3—*Tous les Matins du Monde.* #4—*The Match Factory Girl.* #5—*Waterland.* #6—*Close to Eden.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Home Alone 2: Lost in New York.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Aladdin.* #2—*The Bodyguard.* #3—*A River Runs Through It.* #4—*Malcolm X.* #5—*Malcolm X.* #6—*Passenger 57.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Howards End.* #2—*The Last of the Mohicans.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Under Siege.* #2—*Consenting Adults.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Home Alone 2: Lost in New York.* #2—*Malcolm X.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. Through 1/24/93: "The Living Room Candidate: A History of Presidential Campaigns on Television 1952–1992." Through 2/28/93: "From Harlem to Hollywood." A chronicle of the advent and development of films produced for black audiences from 1912 to 1948. Through 12/13: "The Legendary Film Scores of Bernard Herrmann." 12/5: *The Day the Earth Stood Still* (1951), dir. Robert Wise; *All That Money Can Buy* (1941), dir. William Dieterle. 12/6: *Five Fingers* (1952), dir. Joseph Mankiewicz; *Anna and the King of Siam* (1946), dir. John Cromwell.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5650). $5; senior citizens $3.75; children $2.50. **Naturemax Theater:** Daily at 10:30, 11:30, 12:30, 1:30, 2:30, 3:30, and 4:30: Opening 11/1: *Tropical Rainforest.* A look at the 400-million-year evolution of the rainforest, focusing on its animal and plant diversity and the recent efforts to save this valuable resource. Filmed in Australia, Malaysia, and Costa Rica.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). $6; students and senior citizens $5; members $4. "First Annual Colombian Film Festival." 12/3 at 7: Reception and opening ceremony followed by a screening of *Time to Die* (1985), dir. Jorge Ali Triana. 12/4 at 8:30: *Spiderhand* (1984), dir. Leopoldo Pinzon. 12/5 at 8: *Visa-USA* (1986), dir. Lisandro Duque Naranjo. 12/6 at 8: *The Accordian Player Wedding* (1985), dir. Luis Fernando Botia. 12/7 at 8: *Ambassador From India* (1986), dir. Mario Ribero. 12/8: *Time to Die* (1985), dir. Jorge Ali Triana. "Jim Davis Retrospective." 12/4 at 7: *The Sea* (1950); *Death & Transfiguration* (1961); *Impulses* (1959); *Pertaining to Chicago* (1957); *Moods of the Sea* (1942). 12/5 at 3: *Light Reflections* (1948); *Analogies* (1953); *John Marin* (1950); *Evolution* (1954); *The Text of Light* (1974), dir. by Stan Brakhage and dedicated to Jim Davis. 12/5 at 5: "Audio Series, Program #2." A Lecture by Maya Deren, recorded at the Living Theater in July 1960.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Free with museum admission. All screenings are at 2. Through 12/20: "Hollywood on Trial: Films From the Blacklist Era." 12/5: *Gun Crazy* (1950), dir. Joseph H. Lewis. 12/6: *Johnny Guitar* (1954), dir. Nicholas Ray.

THE FILM SOCIETY OF LINCOLN CENTER—The Walter Reade Theater, 165 W. 65th St., plaza level (875-5600). 12/2: "Jazz Divas on Film." 12/2–22: "A Tribute to New Line Cinema." 12/2, 3: *Get Out Your Handkerchiefs* (1977), dir. Bertrand Blier; *Hairspray* (1988), dir. John Waters. 12/4, 5: *My Own Private Idaho* (1991), dir. Gus Van Sant; *Trust* (1991), dir. Hal Hartley. 12/6: *An Angel at My Table* (1990), dir. Jane Campion. 12/7: No public screenings. All shows cancelled. 12/8: *The White Rose* (1982), dir. Michael Verhoeven; *Metropolitan* (1991), dir. Whit Stillman. "Movies for Kids." 12/5, 6: *Miracle in Valby/Miraklet i Valby* (1989), dir. Ake Sandgren.

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6.50; members, senior citizens, and students $5. Through 1/10/93: "Films on the Meiji Period." 12/4: *Sanshiro Sugata Part I & II* (1943–45), dir. Akira Kurosawa. 12/5: *Dreams* (1990), dir. Akira Kurosawa.

JOSEPH PAPP PUBLIC THEATER—425 Lafayette St. (598-7171). $7. Call for showtimes. Through 12/10: "Spanish Eyes: Visions From Post-Franco Spain, 1975–1990." All films are in Spanish with English subtitles. 12/1–3: *Maravillas* (1980), dir. Manuel Gutiérrez Aragón; *Boom Boom* (1990), dir. Rosa Vergeś; *Tiempo de Silencio/A Time of Silence* (1985), dir. Vicente Aranda. 12/4–6: *La Verdad Sobre el Caso Savolta/The Truth About the Savolte Case* (1978), dir. Antonio Drove; *El Bosque Animado/The Animated Forest* (1987), dir. José Luis Cuerda; *Bajarse Al Moro* (1988), dir. Fernando Colomo. 12/5–6: *El Viaje a Ninguna Parte/Journey to Nowhere* (1986), dir. Fernando Fernán Gomez. 12/8–10: *Las Truchas/The Trout* (1977), dir. José Luis García (1977); *El Bosque Animado/The Animated Forest* (1987), dir. José Luis Cuerda; *Caniche/Poodle* (1978), dir. Bigas Luna.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). $5. Open screening: 16mm, S8mm, slide formats all available. "Personal Cinema Program." 12/4: Open Screenings. 12/5: "Amy Halpern."

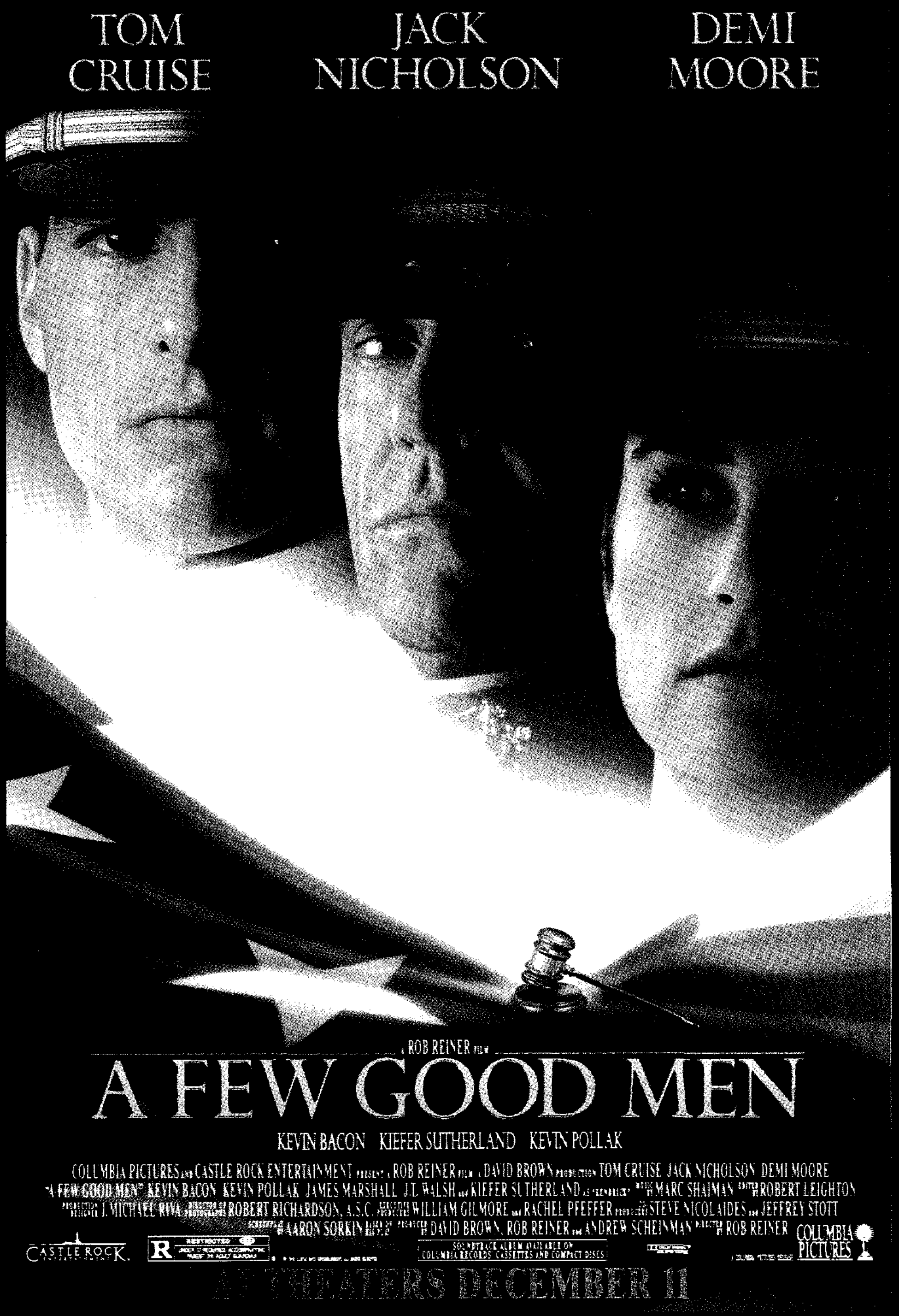
MUSEUM OF MODERN ART—11 W. 53rd St. (708-9480). Free with museum admission. Ongoing series: "Michael Curtiz: From Hungary to Hollywood." 12/3, 5: *Moon of Israel* (1924). 12/3, 4: *Flaker Nr. 13* (1926). 12/4: "Two Silent Films by Michael Kertesz (Curtiz)." *Wege des Schreckens* (1921) and *Der Goldene Schmetterling/The Road to Happiness* (1926). 12/5: *Sodom Und Gomorrha/Die Legends von Sünde und Strafe* (1922–23). 12/6, 8: *Noah's Ark* (1929). 12/6, 7: *The Third Degree* (1927). 12/7, 8: *River's End* (1931). "Speaking Out: Film and Video About AIDS, Programs #1–#4." 12/3, 5: Program #1: *Short Fuse* (1992), dir. Warren Sonbert; *Rage and Desire* (1992), dir. Ruppert Gabriel; *Needles and Nightmares* (1991), dir. Phil Zwickler; *The Dance* (1992), dir. Jim Hubbard; *Out in the Garden* (1991). 12/3, 5: Program #3: *Non, Je Ne Regrette Rien* (1991), dir. Marion Riggs; *Feather of Hope* (1991), dir. Gil Cardinal; *Women and Children Last* (1992), dir. Ambor Hollibaugh and Gini Reticker; *Ray Navarro Memorial Tape* (1991), dir. Greg Bordowitz, Jean Carlomusto, John Greyson, and Catherine Saalfield; *Prelude to an Announced Death* (1991), dir. Rafael Franca. 12/4, 6: Program #2: *RSVP* (1991), dir. Laurie Lynd; *Parting Glances* (1986), dir. Bill Sherwood. 12/4, 6: Program #4: *AIDS in the Barrio/Eso No Me Pasa a Mi* (1990), dir. Peter Biella and Frances Negron; *Another Love Story: Women and AIDS* (1990), dir. Gabielle Micalles and Debbie Douglas; *Vida* (1990), dir. Lourdes Portillo; *My Body's My Business* (1992), dir. Vivian Kleinman. "Cineprobe." 12/7: "An Evening With Caroleo Schneemann." Including screengs of *Fuses* (1965), *Viet Flakes* (1965), and *Plumbline* (1971). New York premiere of *Vespers Stampede to My Holy Mouth* (1992).

THE MUSEUM OF TELEVISION AND RADIO (formerly the Museum of Broadcasting)—25 W. 52nd St. (621-6600). $5; students $4; under 13 and senior citizens $3. Through 3/28/93: "An International Children's Television Festival." Through 3/28/93: "Nolan Miller: Costume Designing for Television." Through 5/16/93: "The New York Philharmonic: A Radio and Television Tradition." Friday Night Screenings: 12/4, 11, 18, 25 at 6: "David Letterman"; at 6:30: "True West"; at 7: "Rhythm of the Samba"; at 7: "Eight Hours Are Not a Day." 12/1: "A Day Without Art." At 12: *P.O.V.: Absolutely Positive* (1991); at 1:30: *American Playhouse: Longtime Companion* (1991); at 3:10: *Quilt of Honor: The Making of an AIDS Memorial* (1988); at 3:40: *Compilation from Gay Cable Network* (1982–90); at 4:15: *Other Faces of AIDS* (1989); at 5:15: *American Playhouse: Andre's Mother* (1990).

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Closed Mondays. Ongoing series: Through 12/6: "Jonas Mekas." A retrospective of the works of an influential filmmaker of post-war American avant-garde.

An Exclusive Offer To New York Magazine Readers:

Castle Rock Entertainment, Columbia Pictures and New York Magazine cordially invite you and a guest to a special advance screening of "A FEW GOOD MEN" Wednesday, December 9th.


TOM CRUISE
JACK NICHOLSON
DEMI MOORE
A ROB REINER FILM
A FEW GOOD MEN
KEVIN BACON KIEFER SUTHERLAND KEVIN POLLAK
COLUMBIA PICTURES AND CASTLE ROCK ENTERTAINMENT PRESENT A ROB REINER FILM A DAVID BROWN PRODUCTION TOM CRUISE JACK NICHOLSON DEMI MOORE
"A FEW GOOD MEN" KEVIN BACON KEVIN POLLAK JAMES MARSHALL J.T. WALSH AND KIEFER SUTHERLAND MARC SHAIMAN ROBERT LEIGHTON
J. MICHAEL RIVA ROBERT RICHARDSON, A.S.C. WILLIAM GILMORE AND RACHEL PFEFFER STEVE NICOLAIDES AND JEFFREY STOTT
AARON SORKIN DAVID BROWN, ROB REINER AND ANDREW SCHEINMAN ROB REINER
CASTLE ROCK
R RESTRICTED
SOUNDTRACK ALBUM AVAILABLE ON COLUMBIA RECORDS, CASSETTES AND COMPACT DISCS
COLUMBIA PICTURES
AT THEATERS DECEMBER 11

All you need to do is bring this ad to New York Magazine at 751 Second Avenue, Wednesday, December 2nd, starting at 12pm. Tickets will be given away on a first come, first served basis. One pair per New York Magazine reader. Limited seats available.

AT THEATERS DECEMBER 11TH.

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Jennifer 8.* #2—*Passenger 57.* #3—*Home Alone 2: Lost in New York.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Home Alone 2: Lost in New York.* #2—*Aladdin.* #3—*Bram Stoker's Dracula.* #4—*The Bodyguard.* #5—*Passenger 57.* #6—*Malcolm X.*

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.* #3—*The Bodyguard.* #4—*Bram Stoker's Dracula.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Malcolm X.* #2—*Bram Stoker's Dracula.* #3—*Passenger 57.* #4—*Candyman.*

158. CONCOURSE PLAZA—E. 161th St. nr. Grand Concourse (588-8800). #1—*The Bodyguard.* #2—*Aladdin.* #3—*Malcolm X.* #4—*Home Alone 2: Lost in New York.* #5—*Bram Stoker's Dracula.* #6—*Passenger 57.*

159. HARLEM VICTORIA V—235 West 125th St. (222-8900). #1—*Malcolm X.* #2—*Malcolm X.* #3—*Bram Stoker's Dracula.* #4—*The Bodyguard.* #5—*Passenger 57.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*The Bodyguard.* #2—*Aladdin.* #3—*Home Alone 2: Lost in New York.* #4—*Malcolm X.* #5—*Passenger 57.* #6—*Bram Stoker's Dracula.* #7—*Jennifer 8.* #8—*Under Siege.* #9—*Traces of Red.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Aladdin.* #2—*Bram Stoker's Dracula.* #3—*Aladdin.* #4—*The Bodyguard.* #5—*Bram Stoker's Dracula.* #6—*Jennifer 8.* #7—*The Mighty Ducks; Under Siege.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Malcolm X.* #2—*Malcolm X.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*The Bodyguard.* #2—*Passenger 57.* #3—*Home Alone 2: Lost in New York.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*The Bodyguard.* #2—*Aladdin.* #3—*Bram Stoker's Dracula.* #4—*Home Alone 2: Lost in New York.* #5—*Home Alone 2: Lost in New York.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Home Alone 2: Lost in New York.* #2—*Passenger 57.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.* #3—*Malcolm X.* #4—*Malcolm X.* #5—*Passenger 57.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Malcolm X.* #2—*Home Alone 2: Lost in New York.* #3—*Passenger 57.* #4—*Malcolm X.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Passenger 57.* #2—*Love Potion #9.* #3—*The Bodyguard.* #4—*Malcolm X.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Bram Stoker's Dracula.* #2—*Home Alone 2: Lost in New York.* #3—*Jennifer 8.* #4—*Home Alone 2: Lost in New York; Bram Stoker's Dracula.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*Jennifer 8.* #2—*Aladdin.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Aladdin.* #2—*Aladdin.* #3—*Jennifer 8.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.* #3—*Bram Stoker's Dracula.* #4—*The Bodyguard.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Home Alone 2: Lost in New York.* #2—*Malcolm X.* #3—*Passenger 57.* #4—*Aladdin.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Aladdin.* #2—*Aladdin.* #3—*Home Alone 2: Lost in New York.* #4—*Home Alone 2: Lost in New York.* #5—*The Bodyguard.* #6—*Bram Stoker's Dracula.* #7—*Jennifer 8.* #8—*A River Runs Through It.* #9—*Passenger 57.*

220. PLAZA TWIN—Flatbush Ave. nr. 8th Ave. (636-0170). #1—*Bram Stoker's Dracula.* #2—*Malcolm X.*

221. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Bram Stoker's Dracula.* #2—*Malcolm X.* #3—*Home Alone 2: Lost in New York.* #4—*Passenger 57.* #5—*The Bodyguard.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Home Alone 2: Lost in New York.* #2—*Bram Stoker's Dracula.* #3—*The Bodyguard.* #4—*Passenger 57.* #5—*Home Alone 2: Lost in New York.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Malcolm X.* #2—*Bram Stoker's Dracula.* #3—*Home Alone 2: Lost in New York.* #4—*Home Alone 2: Lost in New York.* #5—*Passenger 57.* #6—Through 12/3: *Jennifer 8.* Beg. 12/4: *The Distinguished Gentleman.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Passenger 57.* #2—*The Bodyguard.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.* #3—*Jennifer 8.* #4—*A River Runs Through It.*

303. CORONA—PLAZA—(639-7722). #1—*Home Alone 2: Lost in New York; 3 Ninjas.* #2—*Passenger 57; Out for Justice.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Aladdin.* #2—*Aladdin.* #3—*Home Alone 2: Lost in New York.* #4—*Home Alone 2: Lost in New York.* #5—*Bram Stoker's Dracula.* #6—*The Mighty Ducks; Consenting Adults.* #7—*Jennifer 8.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Aladdin.* #2—*Jennifer 8.* #3—*Aladdin.* #4—*Consenting Adults.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*Passenger 57.* #2—*Home Alone 2: Lost in New York.* #3—*Home Alone 2: Lost in New York.* #4—*The Bodyguard.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*Malcolm X.* #2—*Under Siege.* #3—*Bram Stoker's Dracula.* #4—*The Mighty Ducks; Traces of Red.*

308. FLUSHING—UTOPIA—(454-2323). #1—*Jennifer 8.* #2—*Bram Stoker's Dracula.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*Aladdin.* #2—*Jennifer 8.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Malcolm X.* #2—*Malcolm X.* #3—*Passenger 57.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*A River Runs Through It.* #2—*Under Siege.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Bram Stoker's Dracula.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.* #3—*The Bodyguard.* #4—*The Bodyguard.*

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*Aladdin.* #2—*Aladdin.* #3—*Malcolm X.* #4—*Malcolm X.* #5—*Traces of Red.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Jennifer 8.* #2—*Home Alone 2: Lost in New York.* #3—*A River Runs Through It.* #4—*Home Alone 2: Lost in New York.* #5—*Bram Stoker's Dracula.* #6—*Home Alone 2: Lost in New York.* #7—*Bram Stoker's Dracula.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*The Bodyguard.* #2—*Aladdin.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Home Alone 2: Lost in New York.* #2—*Bram Stoker's Dracula.* #3—*Passenger 57.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Malcolm X.* #2—*Bram Stoker's Dracula.* #3—Through 12/3: *Passenger 57.* Beg. 12/4: *The Distinguished Gentleman.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Aladdin.* #2—*Aladdin.* #3—*Home Alone 2: Lost in New York.* #4—*Home Alone 2: Lost in New York.* #5—*Under Siege.* #6—Through 12/3: *The Mighty Ducks; Traces of Red.* Beg. 12/4: *Passenger 57.* #7—*The Bodyguard.*

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*A Brief History of Time; Glengarry Glen Ross.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Home Alone 2: Lost in New York.* #2—*Bram Stoker's Dracula.* #3—*Home Alone 2: Lost in New York.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Bram Stoker's Dracula.* #2—*The Mighty Ducks; Glengarry Glen Ross.*

401. NEW DORP—HYLAN—(351-6601). #1—*Home Alone 2: Lost in New York.* #2—*Aladdin.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Aladdin.* #2—*The Bodyguard.* #3—*Home Alone 2: Lost in New York.* #4—*Home Alone 2: Lost in New York.* #5—*Malcolm X.* #6—*Under Siege.* #7—Through 12/3: *Jennifer 8.* Beg. 12/4: *The Distinguished Gentleman.* #8—*A River Runs Through It.* #9—*Passenger 57.* #10—*Bram Stoker's Dracula.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.*

501. BELLMORE—MOVIES—(783-7200). *A River Runs Through It.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Home Alone 2: Lost in New York.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Home Alone 2: Lost in New York.* #2—*The Bodyguard.* #3—*Home Alone 2: Lost in New York.* #4—*Home Alone 2: Lost in New York.* #5—*Under Siege.* #6—*Passenger 57.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*Bram Stoker's Dracula.* #2—*Aladdin.* #3—*Home Alone 2: Lost in New York.* #4—*Home Alone 2: Lost in New York.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Aladdin.* #2—*Home Alone 2: Lost in New York.* #3—*Malcolm X.* #4—*Passenger 57.* #5—*Jennifer 8.* #6—*Bram Stoker's Dracula.* #7—*A River Runs Through It.* #8—*The Bodyguard.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*Bram Stoker's Dracula.* #2—*Home Alone 2: Lost in New York.* #3—*Home Alone 2: Lost in New York.* #4—*Aladdin.* #5—*Aladdin.* #6—*The Bodyguard.*

507. GREAT NECK—SQUIRE—(466-2020). #1—*The Last of the Mohicans.* #2—*The Bodyguard.* #3—*Passenger 57.*

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*Home Alone 2: Lost in New York.* #2—*Aladdin.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Traces of Red.* #2—*Malcolm X.* #3—*Passenger 57.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Captain Ron; 3 Ninjas; Mr. Baseball.* #2—*The Last of the Mohicans; The Mighty Ducks; Glengarry Glen Ross.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*Aladdin.* #2—*Aladdin.* #3—*Jennifer 8.* #4—*Malcolm X.* #5—*Bram Stoker's Dracula.* #6—*Bram Stoker's Dracula.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.* #3—*Malcolm X.* #4—Through 12/3: *Under Siege.* Beg. 12/4: *The Distinguished Gentleman.* #5—*Passenger 57.* #6—Through 12/3: *The Last of the Mohicans.* Beg. 12/4: *The Distinguished Gentleman.*

515. MALVERNE—TWIN—(599-6966). #1—*The Mighty Ducks; Consenting Adults.* #2—*Mr. Saturday Night.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Home Alone 2: Lost in New York.* #2—*A River Runs Through It.* #3—*Home Alone 2: Lost in New York.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Aladdin.* #2—*Home Alone 2: Lost in New York.* #3—*Home Alone 2: Lost in New York.* #4—*The Bodyguard.* #5—*Passenger 57.* #6—*Aladdin.* #7—*The Bodyguard.* #8—*Bram Stoker's Dracula.* #9—*Jennifer 8.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*The Bodyguard.* #2—*Bram Stoker's Dracula.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Consenting Adults; Glengarry Glen Ross.* #2—*Hero; The Mighty Ducks.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Bob Roberts.* #2—*The Bodyguard.* #3—*Aladdin.* #4—*Bram Stoker's Dracula.* #5—*Aladdin.* #6—*Passenger 57.* #7—*Under Siege.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Consenting Adults.* #2—*Malcolm X.* #3—*Malcolm X.* #4—*Traces of Red.* #5—*Sneakers; Hero.* #6—*Glengarry Glen Ross.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Aladdin.* #2—*Aladdin.* #3—*Aladdin.* #4—*A River Runs Through It.* #5—*The Bodyguard.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Bram Stoker's Dracula.* #2—*Jennifer 8.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Jennifer 8.* #2—*Bram Stoker's Dracula.*

527. SYOSSET—SYOSSET TRIPLEX—(921-5810). #1—*A River Runs Through It.* #2—*The Bodyguard.* #3—*Bram Stoker's Dracula.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Malcolm X.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*The Bodyguard.* #2—*Aladdin.* #3—*Malcolm X.* #4—*Home Alone 2: Lost in New York.* #5—*Bram Stoker's Dracula.* #6—*Passenger 57.* #7—*Jennifer 8.* #8—*Under Siege.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*The Bodyguard.* #2—Through 12/3: *Passenger 57.* Beg. 12/4: *The Distinguished Gentleman.* #3—*Bram Stoker's Dracula.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Consenting Adults.* #2—*Sneakers.* #3—*The Mighty Ducks.* #4—*A River Runs Through It.* #5—*The Last of the Mohicans.* #6—*School Ties; Glengarry Glen Ross.*

534. WESTBURY—WESTBURY—(333-1911). #1—*The Quarrel.* #2—*Jennifer 8.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Bram Stoker's Dracula.* #2—*Home Alone 2: Lost in New York.* #3—*Home Alone 2: Lost in New York.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*A River Runs Through It.* #2—*Passenger 57; Malcolm X.* #3—*The Mighty Ducks; Aladdin.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Under Siege.* #2—*The Bodyguard.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*The Bodyguard.* #2—*Aladdin.* #3—*Malcolm X.* #4—*Home Alone 2: Lost in New York.* #5—*Jennifer 8.* #6—*Candyman.* #7—*Passenger 57.* #8—*Under Siege.* #9—*Bram Stoker's Dracula.* #10—*The Last of the Mohicans.* #11—*The Mighty Ducks.* #12—*A River Runs Through It.* #13—*Consenting Adults.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*The Bodyguard.* #2—*Aladdin.* #3—*Malcolm X.* #4—*Home Alone 2: Lost in New York.* #5—*Jennifer 8.* #6—*Passenger 57.* #7—*A River Runs Through It.* #8—*The Last of the Mohicans.* #9—*Bram Stoker's Dracula.* #10—*Under Siege.* #11—*The Mighty Ducks.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Aladdin.* #2—*The Bodyguard.* #3—*Aladdin.* #4—*Bram Stoker's Dracula.* #5—Through 12/3: *Jennifer 8.* Beg. 12/4: *The Distinguished Gentleman.* #6—*Passenger 57.* #7—*A River Runs Through It.* #8—*Malcolm X.* #9—*Home Alone 2: Lost in New York.* #10—*Home Alone 2: Lost in New York.*

611. CORAM—PINE—(698-6442). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.* #3—*Aladdin.* #4—*Aladdin.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Aladdin.* #2—*Malcolm X.* #3—*Home Alone 2: Lost in New York.* #4—*Home Alone 2: Lost in New York.* #5—*A River Runs Through It.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Aladdin.* #2—*Bob Roberts.*

616. HUNTINGTON—SHORE—(421-5200). #1—*A River Runs Through It.* #2—*The Bodyguard.* #3—*Jennifer 8.* #4—*Under Siege.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Malcolm X.*

618. ISLIP—ISLIP—(581-5200). #1—*Traces of Red.* #2—*The Mighty Ducks.* #3—*Consenting Adults.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*Bram Stoker's Dracula.* #2—*Passenger 57.* #3—*Home Alone 2: Lost in New York.* #4—*Home Alone 2: Lost in New York.*

620. LINDENHURST—LINDENHURST—(957-5400). *Sneakers.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.* #3—*Bram Stoker's Dracula.* #4—*Jennifer 8.* #5—*Malcolm X.* #6—*Glengarry Glen Ross.* #7—*Under Siege.* #8—*The Mighty Ducks.*

623. NORTHPORT—NORTHPORT—(261-8600). *Sneakers.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Bram Stoker's Dracula.* #2—*Malcolm X.* #3—Through 12/3: *Bram Stoker's Dracula.* Beg. 12/4: *The Distinguished Gentleman.* #4—*The Bodyguard.* #5—*The Bodyguard.* #6—*Aladdin.* #7—*Home Alone 2: Lost in New York.* #8—*Home Alone 2: Lost in New York.* #9—Through 12/3: *Home Alone 2: Lost in New York.* Beg. 12/4: *The Distinguished Gentleman.* #10—*Passenger 57.* #11—*A River Runs Through It.* #12—*Jennifer 8.* #13—*Aladdin.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*The Bodyguard.* #2—*Bram Stoker's Dracula.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *A Brief History of Time.*

632. SAYVILLE—SAYVILLE CINEMAS—(589-0040). #1—*Home Alone 2: Lost in New York.* #2—*Bram Stoker's Dracula.* #3—*The Bodyguard.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Sneakers.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Bram Stoker's Dracula.* #2—*The Bodyguard.* #3—*The Last of the Mohicans.* #4—*Jennifer 8.* #5—*Passenger 57.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Aladdin.* #2—*Under Siege.* #3—*Aladdin.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Aladdin.* #2—*Aladdin.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*A River Runs Through It.* #2—*Howards End.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). Through 12/3: *Under Siege; The Mighty Ducks.* Beg. 12/4: *The Distinguished Gentleman.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*A River Runs Through It.* #2—*The Bodyguard.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Jennifer 8.* #2—*Under Siege.* #3—*A River Runs Through It.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*A River Runs Through It.* #2—*Bram Stoker's Dracula.*

704. HARRISON—CINEMA—(835-9800). Program unavailable.

705. HARTSDALE—CINEMA—(428-2200). #1—*Passenger 57.* #2—*Home Alone 2: Lost in New York.* #3—*Home Alone 2: Lost in New York.* #4—*Jennifer 8.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*The Bodyguard.* #2—*Aladdin.* #3—*Malcolm X.* #4—*Home Alone 2: Lost in New York.* #5—*Bram Stoker's Dracula.* #6—*Jennifer 8.* #7—*Passenger 57.* #8—*A River Runs Through It.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Passenger 57.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*The Bodyguard.* #2—*Home Alone 2: Lost in New York.* #3—*Bram Stoker's Dracula.* #4—*Jennifer 8.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Aladdin.* #2—*Bram Stoker's Dracula.* #3—*Glengarry Glen Ross; Jennifer 8.* #4—*Home Alone 2: Lost in New York.* #5—*Home Alone 2: Lost in New York.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Passenger 57.* #2—*Bram Stoker's Dracula.* #3—*The Mighty Ducks.* #4—*The Bodyguard.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.* #3—*Aladdin.* #4—*Aladdin.*

A
place to
satisfy a
passion for
Tuscan game.

As well
as a
taste for
fine wines.

Only at
Ristorante
da Umberto.

RISTORANTE daUMBERTO

107 West 17th Street
New York, New York
(212) 989-0303

Where we
accept only
one card.

The Card.

AMERICAN EXPRESS

Don't Leave Home Without It.®

© 1992 American Express Travel Related Services Company, Inc.

716. PELHAM—PICTURE HOUSE—(738-3160). *Aladdin.*

718. RYE—RYE RIDGE—(939-8177). #1—*Glengarry Glen Ross.* #2—*Aladdin.*

719. SCARSDALE—FINE ARTS—(723-6699). *Johnny Stecchino.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*The Last of the Mohicans.* #2—*The Mighty Ducks.* #3—*The Last of the Mohicans.* #4—*Consenting Adults.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.* #3—*Malcolm X.* #4—*Bram Stoker's Dracula.* #5—*The Bodyguard.* #6—*Passenger 57.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Malcolm X.* #2—*A River Runs Through It.* #3—*Bram Stoker's Dracula.* #4—*Bram Stoker's Dracula.* #5—*The Bodyguard.* #6—*The Bodyguard.* #7—Through 12/3: *Passenger 57.* Beg. 12/4: *The Distinguished Gentleman.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Aladdin.* #2—*Aladdin.* #3—*Malcolm X.* #4—*Malcolm X.* #5—*Under Siege.*

755. NEW CITY—CINEMA 6—(634-5100). #1—*Aladdin.* #2—*Malcolm X.* #3—*Bram Stoker's Dracula.* #4—*A River Runs Through It.* #5—*Passenger 57.* #6—*Aladdin.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Home Alone 2: Lost in New York.* #2—*The Bodyguard.*

757. NYACK—CINEMA EAST—(358-6631). *Bram Stoker's Dracula.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *The Last of the Mohicans.*

761. SPRING VALLEY—MARKET PLACE MALL—(426-1600). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.* #3—*Home Alone 2: Lost in New York.* #4—*The Bodyguard.* #5—*The Bodyguard.* #6—*Bram Stoker's Dracula.* #7—*Bram Stoker's Dracula.* #8—Through 12/3: *Jennifer 8.* Beg. 12/4: *The Distinguished Gentleman.* #9—*A River Runs Through It.* #10—Through 12/3: *The Last of the Mohicans.* Beg. 12/4: *The Distinguished Gentleman.* #11—*Passenger 57.*

762. SPRING VALLEY—CINEMA 59—(425-1428). #1—*Glengarry Glen Ross.* #2—*Malcolm X.*

764. LAFAYETTE—(357-6030). *The Bodyguard.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—Program unavailable. #2—Program unavailable.

801. DANBURY—CROWN CINE—(743-2200). #1—*The Last of the Mohicans.* #2—*The Mighty Ducks; Bram Stoker's Dracula.* #3—*Aladdin.*

802. DANBURY—CROWN CINEMA—(748-2923). #1—*Home Alone 2: Lost in New York.* #2—*A River Runs Through It.*

803. DANBURY—CROWN PALACE—(748-7496). #1—*Malcolm X.* #2—*Passenger 57.* #3—*The Bodyguard.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*The Bodyguard.* #2—*The Last of the Mohicans; The Mighty Ducks.*

807. GREENWICH—CINEMA—(869-6030). #1—*Sneakers.* #2—*Waterland.*

808. GREENWICH—CROWN PLAZA—(869-4030). #1—*The Bodyguard.* #2—*A River Runs Through It.* #3—*Bram Stoker's Dracula.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*A River Runs Through It.* #2—*Home Alone 2: Lost in New York.*

810. NORWALK—CINEMA—(838-4504). #1—*Under Siege.* #2—*Passenger 57.*

813. SOUTH NORWALK—SONO—(866-9202). 12/1-3: *London Kills Me.* 12/4-7: *Zebrahead.* 12/8-10: *Bob Roberts.* 12/11-14: *Swoon; Bob Roberts.*

815. STAMFORD—CROWN AVON—(324-9205). #1—*Malcolm X.* #2—*Malcolm X.*

816. STAMFORD—CROWN CINEMA—(324-3100). #1—*Home Alone 2: Lost in New York.* #2—*Passenger 57.* #3—*Home Alone 2: Lost in New York.*

817. STAMFORD—CROWN RIDGEWAY—(323-5000). #1—*The Last of the Mohicans.* #2—*Aladdin.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Aladdin.* #2—*Home Alone 2: Lost in New York.* #3—*Home Alone 2: Lost in New York.* #4—*Malcolm X.* #5—*Malcolm X.* #6—*Bram Stoker's Dracula.*

819. TRUMBULL—CROWN CINEMA—(374-0462). #1—*Passenger 57.* #2—*Aladdin.* #3—*The Bodyguard.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*A River Runs Through It.* #2—*Malcolm X.* #3—*Jennifer 8.* #4—*Bram Stoker's Dracula.*

821. WESTPORT—POST—(227-0500). *Home Alone 2: Lost in New York.*

822. WILTON—CINEMA—(762-5678). *Aladdin.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.* #3—*The Bodyguard.* #4—*Bram Stoker's Dracula.* #5—*Passenger 57.*

901. JERSEY CITY—HUDSON CINEMA 4—(434-1414). #1—*Passenger 57.* #2—*The Bodyguard.* #3—*Home Alone 2: Lost in New York.* #4—*Malcolm X.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.* #3—*Malcolm X.* #4—*Malcolm X.* #5—*Aladdin.* #6—*Aladdin.* #7—*Bram Stoker's Dracula.* #8—*Bram Stoker's Dracula.* #9—*The Bodyguard.*

903. JERSEY CITY—HUDSON MALL CINEMAS—(434-1414). #1—*The Bodyguard.* #2—*Home Alone 2: Lost in New York.* #3—*Malcolm X.* #4—Through 12/3: *Passenger 57.* Beg. 12/4: *The Distinguished Gentleman.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*The Bodyguard.* #2—*Aladdin.* #3—*Home Alone 2: Lost in New York.* #4—*The Mighty Ducks; Consenting Adults.* #5—*The Bodyguard.* #6—*Aladdin.* #7—*Home Alone 2: Lost in New York.* #8—*Jennifer 8.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Passenger 57.* #2—*Malcolm X.* #3—*Bram Stoker's Dracula.* #4—*Bram Stoker's Dracula.* #5—*Under Siege.* #6—*Malcolm X.*

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). #1—*Jennifer 8.* #2—*Waterland.* #3—*The Public Eye.*

907. WEST NEW YORK—MAYFAIR—(865-2010). *Under Siege; Jennifer 8; The Mighty Ducks; Candyman.*

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*Under Siege; Dr. Giggles.* #2—*Jennifer 8; Traces of Red; The Mighty Ducks.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Passenger 57.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*The Bodyguard.* #2—*Malcolm X.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.* #3—*The Last of the Mohicans.* #4—*Under Siege.* #5—*Jennifer 8; Passenger 57.*

915. LIVINGSTON—COLONY—(992-1646). #1—*Jennifer 8.* #2—*Bram Stoker's Dracula.* #3—*Aladdin.*

916. MILLBURN—MILLBURN—(376-0800). #1—*A River Runs Through It.* #2—*Glengarry Glen Ross.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Aladdin.* #2—*Consenting Adults.* #3—*The Mighty Ducks.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Home Alone 2: Lost in New York.* #2—*Under Siege.*

919. NEWARK—ALL-JERSEY MULTIPLEX—(817-8100). #1—*The Bodyguard.* #2—*Aladdin.* #3—*Malcolm X.* #4—*Home Alone 2: Lost in New York.* #5—*Passenger 57.* #6—*Bram Stoker's Dracula.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*The Bodyguard.* #2—*A River Runs Through It.* #3—*Bram Stoker's Dracula.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.* #3—*Malcolm X.*

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Aladdin.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Bram Stoker's Dracula.* #2—*Bram Stoker's Dracula.*

932. ELIZABETH—ELMORA—(352-3483). *The Mighty Ducks; Under Siege.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*Home Alone 2: Lost in New York.* #2—*Bram Stoker's Dracula.* #3—*Home Alone 2: Lost in New York.* #4—*Bram Stoker's Dracula.* #5—*Jennifer 8.*

934. ROSELLE PARK—NEW PARK—(241-2525). #1—*Aladdin.* #2—*Aladdin.* #3—*The Bodyguard.* #4—*Home Alone 2: Lost in New York.* #5—*Home Alone 2: Lost in New York.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Close to Eden.*

936. UNION—UNION—(686-4373). #1—*The Last of the Mohicans.* #2—*The Mighty Ducks.*

937. WESTFIELD—RIALTO—(232-1288). #1—*A River Runs Through It.* #2—*Home Alone 2: Lost in New York.* #3—*Home Alone 2: Lost in New York.*

938. WESTFIELD—TWIN—(654-4720). #1—*Aladdin.* #2—*Glengarry Glen Ross.*

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Home Alone 2: Lost in New York.* #2—*Passenger 57.* #3—*The Mighty Ducks.* #4—*The Bodyguard.* #5—*Glengarry Glen Ross.*

951. CLOSTER—CLOSTER—(768-8800). *Jennifer 8.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Passenger 57.* #2—*The Bodyguard.* #3—*The Mighty Ducks.* #4—*Glengarry Glen Ross.*

953. EMERSON—QUAD—(261-1000). #1—*The Last of the Mohicans.* #2—*Passenger 57.* #3—*Jennifer 8.* #4—*Under Siege; The Mighty Ducks.*

959. PARAMUS—CINEMA 35—(845-5070). *Sneakers.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.* #3—*Home Alone 2: Lost in New York.* #4—*A River Runs Through It.* #5—*Bram Stoker's Dracula.* #6—*Bram Stoker's Dracula.* #7—*Aladdin.* #8—*Aladdin.* #9—*The Bodyguard.* #10—*The Bodyguard.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*Jennifer 8.* #2—*Malcolm X.* #3—*Malcolm X.*

964. RAMSEY—LOEWS INTERSTATE—(327-0153). #1—*The Mighty Ducks; Under Siege.* #2—*The Last of the Mohicans.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*Traces of Red; Under Siege.* #2—*The Mighty Ducks; Consenting Adults.* #3—*Bram Stoker's Dracula.* #4—*A River Runs Through It.* #5—*The Bodyguard.* #6—*Passenger 57.* #7—*Home Alone 2: Lost in New York.* #8—*Bram Stoker's Dracula.* #9—*Jennifer 8.* #10—*Aladdin.* #11—*Malcolm X.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*Under Siege.* #2—*Glengarry Glen Ross.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.* #3—*A River Runs Through It.* #4—*Jennifer 8.*

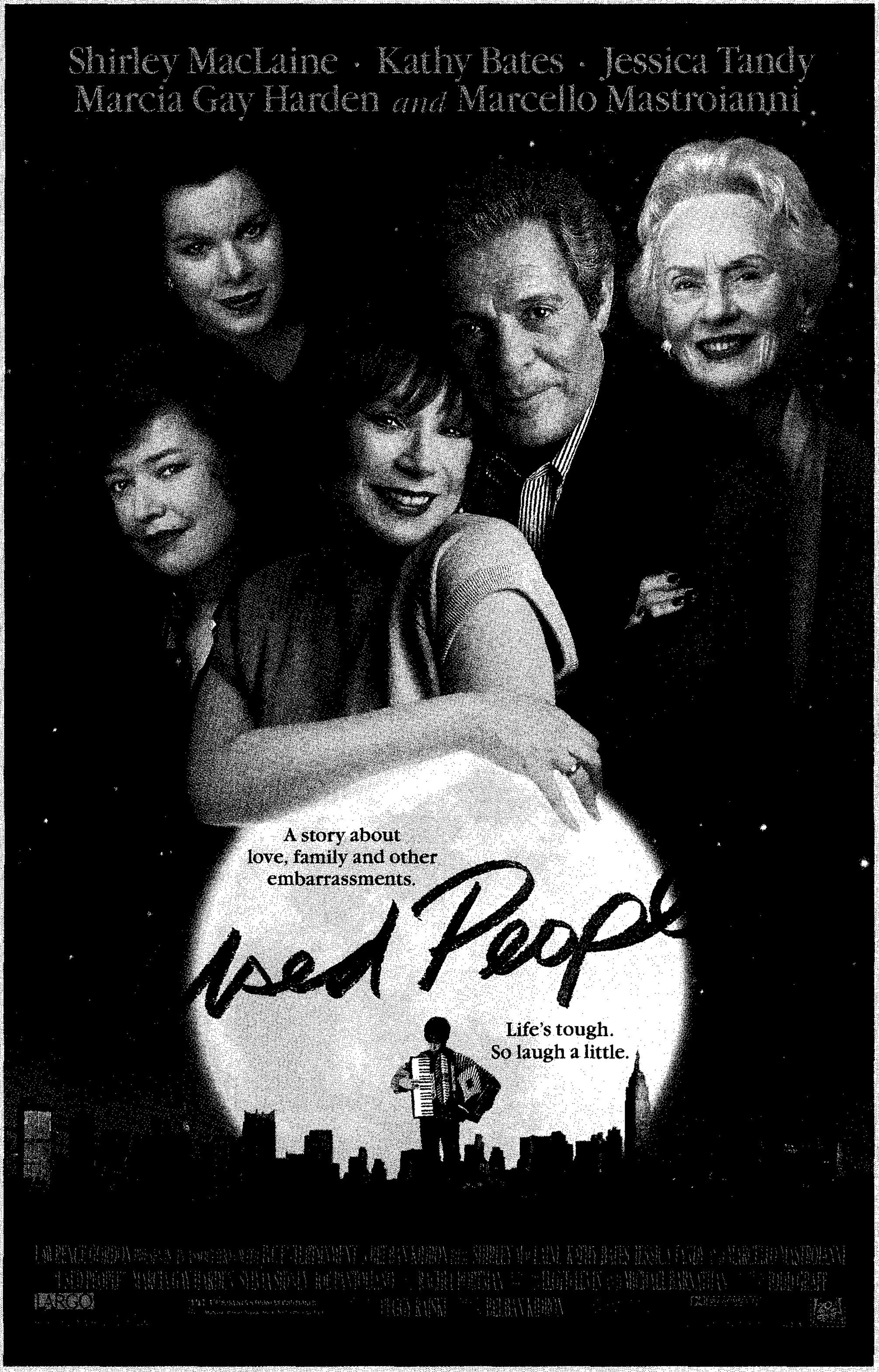
969. TEANECK—MOVIE CITY—(836-3334). #1—*Mr. Saturday Night; Sneakers.* #2—*Hero; Husbands and Wives.* #3—*Night and the City; Zebrahead.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Bram Stoker's Dracula.* #2—*A River Runs Through It.* #3—*Aladdin.* #4—

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—*Aladdin.* #2—*Aladdin.* #3—*Malcolm X.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Home Alone 2: Lost in New York.* #2—*Bram Stoker's Dracula.* #3—*The Bodyguard.* #4—*A River Runs Through It.*

AN EXCLUSIVE OFFER TO NEW YORK MAGAZINE® READERS:


Shirley MacLaine · Kathy Bates · Jessica Tandy
Marcia Gay Harden and Marcello Mastroianni
A story about love, family and other embarrassments.
Used People
Life's tough. So laugh a little.
LARGO

LARGO
ENTERTAINMENT,
TWENTIETH
CENTURY FOX
AND
NEW YORK
MAGAZINE

cordially invite you and a guest
to a special advance screening
of

Used People

Monday, December 14th

All you need to do is bring this ad to New York Magazine at 751 Second Avenue, Friday, December 4th, starting at 12PM. Tickets will be given on a first come, first served basis. One pair per New York Magazine reader. Limited seats available.

"USED PEOPLE" opens
December 16th in
New York
and Los Angeles.
Coming soon to
theatres everywhere.

BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE	
G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

★**ALADDIN**—(1 hr. 30 min.; 1992) The real subject of this new Disney animated musical feature is not the boy who rubbed a magic lamp and got three wishes but the wish-granting pleasures of show business itself—a celebration of the magic-carpet ride of modern entertainment. Aladdin, a butch little street thief, gets hold of the lamp and rubs it by accident, and out pops an expansive blue genie speaking in the voice of Robin Williams, who saves the movie from possible embarrassment. Williams, of course, *is* a genie. In a regular movie, he is always a bit uncomfortable—you can sense that he's artificially slowing himself down. But if Williams's delivery goes faster than the minds of mere mortals, it doesn't go faster than animated movement. A group of fine actors provide the other voices, including Jonathan Freeman as Jafar, the elegantly sadistic vizier, and Gilbert Gottfried as Iago, Jafar's irritable parrot. With *Aladdin*, the Disney people have gone as far as professionalism, good humor, and commercial calculation can take them. With songs by Alan Menken and the late Howard Ashman. G. **11, 18, 26, 40, 55, 66, 85, 152, 158, 160, 200, 206, 215, 216, 218, 219, 304, 305, 309, 314, 316, 319, 401, 406, 504, 505, 506, 509, 512, 517, 522, 524, 530, 601, 606, 608, 610, 611, 612, 613, 625, 635, 636, 706, 709, 715, 716, 718, 753, 755, 801, 817, 818, 819, 822, 902, 904, 915, 917, 919, 930, 934, 938, 961, 965, 970, 971**

BAD LIEUTENANT—(1 hr. 38 min.; 1992) Alcohol, drugs, women—Harvey Keitel is a fallen New York City cop who abuses them all. But the unshakable faith of a rape victim—a nun so pious that she refuses to name her attackers—makes a case for redemption. NC-17. **3, 55**

BECOMING COLETTE—(1 hr. 37 min.; 1992) Director Danny Huston tells the life story of the infamous Gabrielle Colette, following the transformation of a simple country girl into the legendary writer and eccentric who shocked Parisian society. R. **11, 44**

BOB ROBERTS—(1 hr. 43 min.; 1992) Actor Tim Robbins's sarcastic mock documentary is about the rise of an American fascist, a folk singer/capitalist. Bob (Robbins) smiles prettily, sings Old Left anthems with joshing supply-side lyrics, and runs for senator as a family-values creep. Everyone loves him—except the few people who hate him. The audience is alive to the filmmaking conceits and laughs whenever a familiar face (James Spader, Susan Sarandon) does an imitation of a hack local newscaster or when Gore Vidal shows up as a bored old liberal senator, powerless to stop the rise of the abominable Bob. Unfortunately, *Bob Roberts* has the self-congratulatory air that friends amusing themselves often bring to filmmaking projects. (9/28/92) R. **15, 38, 522, 613, 813**

THE BODYGUARD—(2 hrs. 10 min.; 1992) Reviewed in this issue. R. **8,18, 33, 62, 67, 85, 152, 155, 158, 159, 160, 200, 204, 206, 213, 217, 219, 221, 222, 301, 306, 313, 316, 319, 406, 503, 505, 506, 507, 517, 520, 522, 524, 527, 530, 532, 603, 606, 608, 610, 616, 625, 627, 632, 634, 700, 706, 708, 714, 723, 724, 756, 761, 764, 803, 805, 808, 819, 900, 901, 902, 903, 904, 911, 919, 920, 934, 950, 952, 961, 965, 972**

BRAM STOKER'S DRACULA—(2 hrs. 10 min.) Francis Coppola's horror movie is a vulgar monstrosity with too many characters, too many climaxes (and hence no climax). In the first big scene of the movie, between Harker (Keanu Reeves) and Count Dracula (Gary Oldman), at Dracula's ancient castle in Transylvania, the actors are so dimly lit that you can't really see what's going on. Reeves is hardly in the movie anyway. Pale and lifeless, he looks like a ghoul, too, even though he's nominally the hero. Gary Oldman's Count is a strange conception—not a dominating presence but a refined and decadent roué. His hair piled high in two ugly white humps, his voice soft and bodiless, Oldman's Dracula is too delicate a soul to live on anything but blood. The movie begins in 1462, when the Count, fighting off the Muslims, loses his wife. He blasphemes against God, this bloodthirsty impaler, and condemns himself to eternal undeadness. Four hundred years later, he sees a picture of Harker's fiancée, Mina (Winona Ryder), and he travels to Victorian London in search of his true love's neck. Dracula's hold on women is openly sexual; they *want* to fall under his power and live with him in the dominion of blood, the greatest high of all. There are a lot of ravenous sex scenes in the surging-breasts-and-damp-hair style, but at least Anthony Hopkins turns up in good voice as Van Helsing, Dracula's great scientific antagonist. (11/16/92) R. **2, 10, 18, 22, 32, 64, 67, 80, 152, 155, 157, 158, 159, 160, 200, 206, 214, 217, 219, 220, 221, 222, 300, 304, 307, 308, 312, 315, 317, 318, 322, 400, 406, 504, 505, 506, 512, 517, 520, 522, 524, 526, 527, 530, 532, 600, 606, 608, 610, 619, 621, 625, 627, 632, 634, 703, 706, 708, 709, 714, 723, 724, 755, 757, 761, 801, 808, 818, 820, 900, 902, 905, 915, 919, 920, 931, 933, 961, 965, 970, 972**

A BRIEF HISTORY OF TIME—(1 hr. 24 min.; 1992) In his latest documentary, director Errol Morris (*The Thin Blue Line*) follows renowned scientific thinker Stephen Hawking in his quest to understand our place in the universe. Inspired by Hawking's book of the same name. NR. **11, 321, 630**

CLOSE TO EDEN—(1 hr. 46 min.; 1992) In Mongolian and Russian with English subtitles. Amid the prosaic steppes of China's inner Mongolia, a young married couple live a quiet, traditional life much like their forefathers'. Inevitably, though, their peaceful, untainted life is threatened by encroaching modernization, Chinese laws, and a stranded Russian truck driver. NR. **81, 935**

CONSENTING ADULTS—(1 hr. 35 min.; 1992) Richard and Priscilla Parker, a successful couple in the suburbs, envy the flashy, fast-lane life of their new neighbors, Eddy and Kay Otis. But the price of keeping up with the Otises becomes too dear when murder and intrigue enter into the bargain. With Kevin Kline, Mary Elizabeth Mastrantonio, Kevin Spacey, and Rebecca Miller. Dir. Alan J. Pakula. R. **11, 26, 36, 44, 89, 304, 305, 515, 521, 523, 533, 606, 618, 722, 904, 917, 965**

THE CRYING GAME—(1 hr. 52 min.; 1992) Reviewed in this issue. NR. **3, 79**

DAMNED IN THE USA—(1 hr. 16 min.; 1991) Director Paul Yule looks at both sides of the censorship issue through interviews with prominent members of the art, music, publishing, and performance worlds, statements from political voices like Jesse Helms and Alfonse D'Amato, and examinations of the works of art in question. NR. **15**

THE DISTINGUISHED GENTLEMAN—(1 hr. 45 min.; 1992). Eddie Murphy, a minor-league con man, ends up a congressman in Washington. He's all ready to work the perks to the max once he takes office, but his heart—and other parts of his body—tell him to do otherwise. With Sheryl Lee Ralph, Charles Dutton; directed by Jonathan (*My Cousin Vinny*) Lynn. R. **300, 318, 406, 514, 532, 610, 625, 639, 724, 761, 761, 903**

THE EFFICIENCY EXPERT—(1 hr. 25 min.; 1992) Anthony Hopkins takes a hard look at the cold corporate machine as Errol Wallace, a management consultant whose efforts to streamline the failing Ball moccasin factory are unwittingly foiled by the company's warm and quirky employees. PG. **43**

ENCHANTED APRIL—(1 hr. 38 min.; 1992) Director Mike Newell's film starts well. In drizzly London, in the twenties, two middle-class women (Josie Lawrence and Miranda Richardson) pull themselves free from stifling marriages and rent a medieval castle on the Italian seacoast for a month. As they meet their unlikely collaborators in this venture—a literary battle-ax (Joan Plowright) and a brittle young socialite (the beautiful Polly Walker), both of whom also need to get away—Newell sets up the social contrasts amusingly. But soon after the four women arrive at their sunshiny paradise, the movie turns soft, with everyone being terribly nice to everyone else. Newell lets the comic atmosphere evaporate; he gives in to the audience's desire for everything to turn out well. (8/17/92) PG. **3, 55**

FELLINI'S INTERVISTA—(1 hr. 48 min.; 1992) In Italian with English subtitles. In a film within a film, Federico Fellini recounts his earliest memories of the gigantic Cinecitta studios, where he has worked for most of his artistic career. As a Japanese documentary team visits Fellini on the set, the director discusses his films and the actors who starred in them. NR. **81**

FLIRTING—(1 hr. 40 min.; 1992) Australian writer/director John Duigan continues the story begun in his sweet coming-of-age film *The Year My Voice Broke*. Still an outcast but now attending an all-boys boarding school, lead character Danny Embling (Noah Taylor) finds a kindred spirit in the daughter of an African university professor. With Thandie Newton and Nicole Kidman. NR. **21, 43**

GAS FOOD LODGING—(1 hr. 42 min.; 1992) A single mother and waitress struggles to raise two teenage daughters—one a dreamy movie buff, the other a sulky rebel—in a dusty roadside town in New Mexico. With Brooke Adams, Fairuza Balk, and Ione Skye. Directed by Allison Anders. R. **26**

★**GLENGARRY GLEN ROSS**—(1 hr. 40 min.; 1992) The real-estate hucksters in Mamet's play *Glengarry Glen Ross* love to sell, and Mamet celebrates the go-ahead American business energy—the desperation, the lies, the flamboyance and courage of a really outrageous shuck. Mamet has adapted the play for the movies, retaining its hypertense theatrical concentration: He has added some scenes of actual salesmanship, some virtuoso bullying on the telephone, but neither he nor director James Foley tries too hard to open up the material. The filmmakers seem to have realized that Mamet's dialogue, with its broken and obscene speech, the words darting ahead and then collapsing, was the play's great achievement. The close-ups and cutting, occasionally, break up verbal rhythms that need to be heard unbroken to make their proper effect. Still, much of *Glengarry Glen Ross* is effective, and the high-powered cast gets off one spectacular tirade after another. (10/12/92) R. **11, 19, 26, 46, 321, 400, 511, 521, 523, 533, 621, 709, 718, 762, 916, 938, 950, 952, 966**

HERO—(1 hr. 52 min.; 1992) The new Stephen Frears film struggles hard to be the successor to such boisterous comedies of American folly as Frank Capra's *Mr. Deeds Goes to Town*. But Frears, trying for a mordant, ironic tone, misses some of the square, central feelings while remaining obvious. Still he handles actors as well as anyone, so *Hero* has its pleasures. Dustin Hoffman, as Bernie La Plante, a failed husband and father, gets a chance to redo and refine his classic Ratso Rizzo performance from *Midnight Cowboy*. Bernie happens to be driving through a violent rainstorm when an airplane makes a crash landing nearby. He goes in, pulls out a number of injured passengers before the airplane blows up, and slinks away. Among the passengers, Gale (Geena Davis), a hard-driving local-news reporter, wants to find the man who saved her. Davis gives the most aggressive performance of her life, but when she thinks of her savior, a big, goofy smile takes over her face. Gale's TV station in Chicago offers a million bucks to the "angel of Flight 104," at which point a lank-haired bum, a certain John Bubber (Andy Garcia), comes forward, and claims to be the guy. The story doesn't quite make sense. (10/12/92) R. **36, 53, 521, 523, 969**

HOME ALONE 2: LOST IN NEW YORK—(1 hr. 53 min.; 1992) Writer-producer John Hughes and director Chris Columbus use all their considerable resources to produce exactly the same elements (clever, droopy-eyed boy alone; bumbling robbers; elderly scary person who turns out to be good) that made the first movie a huge hit. There's also the layers of sentiment wrapped around a core of violent sadism. The film is actually fairly boring up to the moment when Macaulay Culkin begins playing his tricks (clobbering, crushing, burning) on Joe Pesci and Daniel Stern. Once that begins, the only fun is to wonder how much the two men got paid to humiliate themselves so throroughly and whether it could possibly be worth it. PG. **8, 19, 31, 38, 59, 68, 83, 91, 150, 152, 155, 158, 160, 204, 206, 208, 210, 211, 214, 217, 218, 219, 221, 222, 300, 302, 303, 304, 306, 313, 315, 317, 319, 322, 401, 406, 500, 502, 503, 504, 505, 506, 509, 513, 514, 516, 517, 530, 600, 606, 608, 610, 611, 612, 619, 621, 625, 632, 705, 706, 708, 709, 715, 723, 756, 759, 761, 802, 809, 816, 818, 821, 900, 901, 902, 903, 904, 912, 918, 919, 922, 933, 934, 937, 950, 961, 965, 967, 972**

★ **HOWARDS END**—(2 hrs. 20 min.; 1992) The images in this Merchant-Ivory adaptation of E. M. Forster's great novel are weighted and dark, with mysterious power, and the movie as a whole has extraordinary poise and spirit. Vanessa Redgrave is Ruth Wilcox, the dying mistress of the country farmhouse Howards End, which may stand for what's best in the England of 1910; Anthony Hopkins is her brusque, intelligent, but fatally limited husband, Henry, a millionaire in the rubber trade, the very soul of the Empire. After Mrs. Wilcox dies, Henry proposes marriage to Margaret Schlegel (Emma Thompson), one of two intellectual, liberal sisters living on a private income in London. And Helena Bonham Carter is extraordinary as Margaret's impetuous sister Helen, who becomes the champion of a culture-hungry but impoverished young clerk, Leonard Bast (Sam West). (3/9/92) PG. **11, 54, 87, 638**

★ **HUSBANDS AND WIVES**—(1 hr. 47 min.; 1992) Woody Allen has returned to the kind of upper-middle-class New York egotist whose romantic trials he chronicled in *Manhattan*—the people who want so much out of life that they wind up acing themselves out of happiness. In excruciating scenes, Woody and Mia Farrow play out their final hour—he, petulantly, as if caught in a stationery store that has run out of his favorite pencil; she, depressingly, without spirit, head down, shoulders turned in. There is a complementary couple—Sally (Judy Davis), a hypertense striver who cheats herself out of pleasure, and Jack (Sydney Pollack), a middle-aged egotist who tires of strenuous Sally and takes up with a very serious aerobics instructor. As the young writing student who catches Woody's eye, Juliette Lewis certainly has a way about her—when she catches at her throat self-consciously and turns her head, her eyes flash darkly. Art, not life, and a bittersweet mix. Cinematography by Carlo di Palma. (9/21/92) R. **15, 38, 61, 969**

IN THE SOUP—(1 hr. 33 min.; 1992) A would-be filmmaker desperate for financing; a small-time crook teeming with illegal schemes; and a gorgeous neighbor are all in the pot of director Alexandre Rockwell's quirky black-and-white comedy. NR. **3**

JENNIFER 8—(2 hrs. 7 min.; 1992) Burnt-out, Sergeant John Berlin (Andy Garcia), an L.A. cop, moves up north for a quiet life in a small-town police force. But a mysterious series of murders and a beautiful young witness (Uma Thurman)—sure to be the killer's next victim—send Berlin back into the fray. Directed by Bruce Robinson. R. **10, 18, 24, 34, 51, 65, 150, 160, 200, 214, 215, 216, 219, 300, 302, 304, 305, 308, 309, 315, 406, 505, 512, 517, 524, 526, 530, 534, 606, 608, 610, 616, 621, 625, 634, 702, 705, 706, 708, 709, 761, 820, 904, 906, 907, 908, 912, 915, 933, 951, 953, 962, 965, 967**

★ ***JOHNNY STECCHINO***—(1 hr. 45 min.; 1992) In Italian with English subtitles. That great *stupido* Roberto Benigni is a tremendous favorite in his native Italy, and here, Benigni—as star, writer (with Vincenzo Cerami), and director—gives the fullest exposure yet to his comic talents. Benigni is skinny, with a thatch of unruly hair, no chin to speak of, and protruding lips. His is the comedy of literal-mindedness: He's always missing the context of a situation (a good definition of innocence). This time, he plays Dante, a lonely Roman bus driver who turns out to be a dead ringer for an embattled Sicilian mafioso. The mafioso's wife (Nicoletta Braschi) lures Dante back to Palermo, where, she hopes, the impending death of the look-alike will free her and her husband to escape their enemies. Though Benigni's direction tends to the poky—he likes a joke to sit on the screen until it's more hard-boiled than sunny-side up—the movie is intermittently very funny. (10/26/92) R. **11, 63, 719**

THE LAST OF THE MOHICANS—(1 hr. 50 min.; 1992) A new genre: the opaquely violent historical action film. Michael Mann's adaptation of James Fenimore Cooper's primal American fiction is bloody and baffling, a large-scale, dark-toned movie that gravely moves through scene after scene of stalking, attacking, hatcheting, and shooting. Despite tons of exposition, Mann never really establishes what the film is about. It is set during the French and Indian War, in 1757, when the British and French monarchies, struggling for control of the northeastern part of the continent, pulled Indian tribes into the war with them. Why the Indians are loyal to the Europeans is a mystery; why they spend so much time chopping one another up is an even greater mystery. And the greatest mystery of all is Cooper's pop invention, Nathaniel (Daniel Day-Lewis), or "Hawkeye." The pure-white child of English settlers, orphaned, he was raised by the Mohican chief Chingachgook (Russell Means). More graceful than the typical action hero, Daniel Day-Lewis possesses an elegant but strongly defined prow (fine, straight nose, broad forehead) and shoulder-length hair, and he's lithe rather than muscular—fighting spirit rather than conquering flesh. Grandiose cinematography by Dante Spinotti. With Madeleine Stowe. (9/28/92) R. **6, 19, 25, 38, 48, 87, 507, 511, 514, 533, 606, 608, 634, 722, 722, 760, 761, 801, 805, 817, 912, 936, 953, 964**

★ **THE LOVER**—(1 hr. 43 min.; 1992) Amazingly, Jean-Jacques Annaud's movie version of Marguerite Duras's erotic memoir gets the book's severe mystique right. Cinematographer Robert Fraïsse invests the French colonial setting—Vietnam in 1929—with a heartbreaking nostalgic beauty. In such a place, a lovely 15-year-old (Jane March), a girl with a long neck, ripening breasts (there are no other words), and beestung lips, can stand unafraid at the railing of a ferry crossing the muddy Mekong River. A Chinese man (Tony Leung) sitting in a large black limousine approaches. Leung, a Chinese movie star, works with great sensitivity and may be as good-looking as the lean, stylized Gary Cooper was in 1929. The girl has no money and no future in the country; he is a prisoner of his father's wealth—a male luxury item, unfitted for anything but lovemaking. Despite his career of bachelor libertinage, he's a deeply conventional man who could never marry outside the Chinese community. The girl, however, though young, is afraid of nothing and therefore controls him. Halfway through *The Lover,* one realizes with a shock that the movie's subject is not sex or love but pride. The filmmakers allow us only to see the girl as proud, unyielding, and neither innocent nor corrupt. Since Jane March is not a skilled enough actress to make the perverse heroine quite comprehensible, *The Lover* becomes emotionally opaque and rather remote. (11/9/92) R. **50**

★ **MALCOLM X**—(3 hrs. 21 min.; 1992) Spike Lee's massive, hero-worshiping Hollywood biopic re-creates one of the central stories of black America. There are some evasions and a few empty, grandstanding passages, but most of it is rock solid—stirring, emotionally challenging, and even funny. Malcolm is a black man struggling for manhood in a country allowing very little of it to blacks, but it's the triumph of this movie that Malcolm always seems like a struggling *person* rather than a symbol. Lee takes his hero sternly and cleanly through the stages of his self-creation, and Denzel Washington plays Malcolm with tremendous concentration combined with an essential modesty that is very pleasing. Washington consistently underplays, and his charm makes Malcolm less angular and abrupt as a personality. Renovating the decades-old Arnold Perl–James Baldwin screenplay, Lee has the sense to portray Malcolm's early wicked days in their own sensually seductive terms rather than in the disapproving light of the mature Malcolm. He handles the puritanical Black Muslim doctrines without sarcasm, though he soft-pedals some of the wilder historical claims that Malcolm embraced and reduces Malcolm's personal misogyny, laying it off on the hypocritical, womanizing Elijah Muhammad. The scenes of Malcolm's work as a Black Muslim organizer may be relatively austere, but they crackle with the excitement of Malcolm's attacks on white hypocrisy. It's only after Malcolm breaks with Muhammad and heads east to Mecca that the film stiffens up. The epilogue, which kicks off the selling campaign for the movie, is disgraceful. With Delroy Lindo, Kate Vernon, Albert Hall, and, as Elijah Muhammad, Al Freeman Jr. (11/23/92) PG-13. **10, 20, 24, 33, 60, 67, 85, 91, 152, 157, 158, 159, 160, 203, 210, 211, 213, 218, 220, 221, 300, 307, 310, 314, 318, 406, 505, 510, 512, 514, 523, 528, 530, 601, 606, 608, 610, 612, 617, 621, 625, 706, 723, 724, 753, 755, 762, 803, 815, 818, 820, 901, 902, 903, 905, 911, 919, 922, 962, 965, 971**

★ **THE MATCH FACTORY GIRL**—(1 hr. 10 min.; 1992) In Finnish with English subtitles. Finnish writer-director Aki Kaurismaki's 70-minute movie, completed in 1989, is just about perfect. Iris (Kati Outinen), a woman perhaps in her mid-twenties but no longer young, lives with her mother and her stepfather, who whacks her every once in a while. Iris has a nondescript face that has one unusual characteristic—it's completely unguarded. She gets picked up by a man in a bar who leaves money for her in the morning and refuses to see her again. At her job, in a drab matchbox factory in Helsinki, she watches the boxes fall out of the machinery into rows. If the label on one of the boxes is falling off, she puts it on. Iris is a bare economic integer—average worker—but her label is falling off, too. Kaurismaki doesn't treat her as a prisoner of the system but as a woman who first collaborates in her own victimization and then frees herself. Only one thing happens at a time in this movie, one action, one emotion, and that action always has the same weight, whether it's sealing an envelope or pouring rat poison into someone's drink. This time, the joke of minimalism has a deadly kick. *The Match Factory Girl* is horribly funny and satisfying. (11/16/92) NR. **81**

THE MIGHTY DUCKS—(1 hr. 40 min.; 1992) When a slick young lawyer (Emilio Estevez) is slapped with a community-service sentence, his penalty comes in the form of a bedraggled Pee Wee hockey team, the worst in the league. Can he make a winning team from this scruffy crew of misfits? Directed by Stephen Herek. PG. **11, 26, 200, 304, 307, 319, 400, 511, 515, 521, 533, 601, 606, 608, 618, 621, 639, 714, 722, 801, 805, 904, 907, 908, 917, 932, 936, 950, 952, 953, 964, 965**

MR. SATURDAY NIGHT—(1 hr. 15 min.; 1992) Buddy Young Jr. (Billy Crystal), a sort of cross between Milton Berle and Jackie Mason, is a hard-shelled egotist who sacrifices everything for laughs, emptying out his personal life, humiliating his wan-faced brother, Stan (David Paymer), who faithfully serves him for 50 years. Working with screenwriters Lowell Ganz and Babaloo Mandel, Crystal, who makes his directorial debut, gives Buddy a depressed consciousness of guilt and defeat; the writing emphasizes the other-annihilating nastiness and indifference under the cornball jokes. Crystal, a superb comic himself, wants us to see that the compulsion to make jokes, to tear across everyone else's conversation, is not mock hostility, it's true hostility, and it alienates the clown from people who love him. The center of the movie, surprisingly, is not Buddy's art but his relationship with his brother, who was funny, too, but never had the guts to go onstage. Immediately, we see the bonds of envy and need that hold them together, but Crystal then explains and footnotes, circling back to the same points again and again. (10/5/92) R. **41, 59, 601, 969**

MY NEW GUN—(1 hr. 39 min.; 1992) Debbie and Gerald are a young couple living a typical—if slightly surreal—suburban life. Then Gerald's insistence on buying a gun against Debbie's wishes triggers a series of unexpected and unsettling events. With Diane Lane, Stephen Collins, and Tess Harper. Directed by Stacy Cochran. NR. **3**

★**NIGHT AND THE CITY**—(1 hr. 44 min.; 1992) In Irwin Winkler and Richard Price's feverish love lyric to New York, everyone is hustling for a little piece of the action, yet they all accept their dishonest milieu as the best patch of Heaven on this earth. This is one of the great New York movies. Robert De Niro is youthful and likably fluent as Harry Fabian, a nervy, chiseling, ambulance-chasing lawyer who has never attained respectability or self-respect. There's a sweetness in De Niro that we've never noticed before. Harry wants not money but perhaps a little respect at Boxers, the local pub where most of the characters hang out; most of all, he wants to top the most distinguished customer of the pub, Boom Boom Grossman (Alan King), a former boxer who has become a crooked, bullying fight promoter. De Niro gives what could have been a stock role a new twist: His Harry has furtive goodness. The only one who understands Harry's innocence is Helen (Jessica Lange), the wife of nasty Phil (Cliff Gorman) the bartender. Lange plays a deglamorized, worn-looking woman who has a criminal record and isn't always very bright, but she plays it with full emotion, and the tender ruefulness of her Helen is overwhelming. All the minor actors, playing rough New York types, drive the nail in with a single blow. Only at the end, striving for an upbeat finish, do Price and Winkler let go of the reins. With Jack Warden. (10/26/92) R. **13, 19, 53, 969**

OF MICE AND MEN—(1 hr. 50 min.; 1992) An intelligent rendering of John Steinbeck's novel. The question is: Why do it? The whole world knows this high-school classic as a tragic fable of love, and there are no surprises in it. This adaptation, which was directed by Gary Sinise and stars Sinise as George, the smart one, and John Malkovich as Lenny, the feeble-brained giant, has a cast-iron feeling of overdefinition, and anything overdefined sits poorly on the screen, which needs the illusion of life unfolding freely. The story is set on a California farm during the Depression; the bored young woman (Sherilyn Fenn) married to the owner's son has nothing to do but flirt with the men until she gets her neck busted, and each figure on the farm plays his stock allegorical role (cruel egotism, wounded dignity, and so on). The humor in Malkovich's performance makes Lenny a human being and not just an object of horrified pity. What's best in the film, apart from the high level of the acting all around, is the movieish stuff that eludes too-obvious moral significance—the buildings, land, and work of the farm itself, and the awful loneliness of the celibate farmhand community. (10/12/92) PG-13. **6, 38**

PASSENGER 57—(1 hr. 24 min.; 1992) Fasten your seatbelts—it's going to be a bumpy ride on this jumbo jet with both a psychotic terrorist and a reluctant antiterrorist expert among its many passengers. R. **24, 33, 52, 67, 85, 150, 152, 157, 158, 159, 160, 204, 208, 210, 211, 213, 218, 219, 221, 222, 300, 301, 303, 306, 310, 317, 318, 319, 406, 503, 505, 507, 510, 514, 517, 522, 530, 532, 601, 606, 608, 610, 619, 625, 634, 705, 706, 707, 714, 723, 724, 755, 761, 803, 810, 816, 819, 900, 901, 903, 905, 910, 912, 919, 950, 952, 953, 965**

THE QUARREL—(1 hr. 28 min.; 1992) A distinguished rabbi and a Yiddish writer, both survivors of the Holocaust and estranged friends from childhood, lock horns in an intellectual debate between the secular and religious. NR. **15, 45, 534**

RESERVOIR DOGS—(1 hr. 39 min.; 1992) The characters lying in their own blood curse one another with extravagant virtuosity. Quentin Tarantino's first film, a self-conscious piece of art-pulp, is about a jewel heist that comes apart. Some good bits by Harvey Keitel and Steve Buscemi. (11/9/92) R. **10, 19, 49**

A RIVER RUNS THROUGH IT—(2 hrs. 3 min.; 1992) In Robert Redford's movie based on Norman Maclean's popular memoir of life in Montana around World War I, words emerge slowly, painfully, out of an overwhelming well of silence. After a richly evocative buildup, one is disappointed to discover that the movie is about nothing more than the relationship between two loving brothers—one sober and intellectual (Craig Sheffer), the other wild, reckless, and beautiful (Brad Pitt)—who both share a passion with their father (Tom Skerritt) for fly-fishing. Redford is trying to capture a nostalgia so powerful that it aches, and in the fishing scenes, which truly gleam in the sun, as if Providence itself were uncoiling in the artfully cast lines, Redford achieves a sense of wonder that is quite satisfying. The rest of the time, he strains for large emotions by heavily emphasizing commonplace events. Paul, the reckless one, is too perfect to live (so we are told), for Paul, a genius of a fisherman, is a work of art, and life is not art. Playing this extravagant ideal, pretty Brad Pitt doesn't so much act as throw himself into and out of rooms and flash his candy smile. Craig Sheffer, as the Maclean autobiographical figure, has a cleft chin, a monumental forehead, and a wonderful, face-creasing smile. He's a likable performer, but we don't really know what his silences are meant to convey, and Redford doesn't seem to, either. (10/19/92) PG. **10, 38, 62, 85, 219, 302, 311, 315, 406, 501, 505, 516, 524, 527, 533, 601, 606, 608, 610, 612, 616, 625, 638, 700, 702, 703, 706, 724, 755, 761, 802, 808, 809, 820, 916, 920, 937, 961, 965, 967, 970, 972**

SARAFINA!—(1 hr. 36 min.; 1992) Based on the Broadway musical about a remarkable teacher in South Africa who defies the authorities to teach her students lessons not found in approved textbooks, lessons about their heritage, apartheid, and themselves. PG-13. **36**

SIMPLE MEN—(1 hr. 45 min.; 1992) Director Hal Hartley brings his trademark wry humor and existential dialogue to the circuitous odyssey of a shy college student who is joined by his errant brother, a white-collar criminal, in a search for their long-lost father. With Robert Burke, William Sage, Karen Sillas, and Elina Lowensohn. Co-produced by Hartley and Ted Hope. R. **3**

SNEAKERS—(2 hrs. 9 min.; 1992) Robert Redford is top tomato of a disreputable band of high-tech security experts misnamed "sneakers." With Dan Aykroyd, Ben Kingsley, Mary McDonnell, River Phoenix, Sidney Poitier, and David Strathairn. Directed by Phil Alden Robinson. PG-13. **523, 533, 620, 623, 633, 807, 959, 969**

SWOON—(1 hr. 35 min.; 1992) Using archival footage, courtroom testimony, and re-created dramatic scenes, director Tom Kalin takes an in-depth look at the notorious murder trial of Leopold and Loeb, two young men—both homosexual and from wealthy Jewish families—accused of killing a 14-year-old boy in Chicago in the twenties. NR. **813**

★**TOUS LES MATINS DU MONDE**—(1 hr. 54 min.; 1991) Alain Corneau's extraordinary production, which won seven Césars for 1991, moves to a far slower and graver tempo than any we are used to. In late-seventeenth-century France, the composer Monsieur de Sainte Colombe (Jean-Pierre Marielle) toils heroically. A genuine though minor Baroque master during the reign of Louis XIV, he is a man of saintlike discipline and simplicity, a tyrant of art, furious, somber, exalted. As played by the overpoweringly virile Marielle, Sainte Colombe has no humor, no small talk, no social instinct; by any standard, he's not a nice fellow. But he gives his soul to art—and to melancholy, which Corneau and writer Pascal Quignard identify with art. Sainte Colombe's music pours out of his grief for his beautiful wife, who died young. Any music that is not inspired by an emotion as profound as his own strikes him as trivial—including that of a brilliant young composer who becomes his student (played in youth by Guillaume Depardieu and later in life by father Gérard).The movie is a considerable achievement in style, although movie directors who embrace austerity seem to lose their sense of humor and proportion. In French with English subtitles. NR. **81**

TRACES OF RED—(1 hr. 45 min.; 1992) Lorraine Bracco is a Palm Beach socialite who puts a spin on a murder investigation when she becomes involved with two detectives assigned to the case. With James Belushi and Tony Goldwyn. Directed by Andy Wolk. R. **19, 38, 59, 160, 307, 314, 319, 510, 523, 618, 908, 965**

UNDER SIEGE—(1 hr. 53 min.; 1992) Steven Seagal's latest action thriller puts him out to sea on a nuclear battleship, up against a deranged ex–Special Forces leader and a corrupt naval commander. With Tommy Lee Jones and Gary Busey. Directed by Andy Davis. R. **19, 33, 42, 89, 160, 200, 307, 311, 319, 406, 503, 514, 522, 530, 603, 606, 608, 616, 621, 635, 639, 702, 753, 810, 905, 907, 908, 912, 918, 932, 953, 964, 965, 966**

VAN GOGH—(2 hrs. 35 min.; 1992) In French with English subtitles. During the last three months of his life, the post-impressionist painter Vincent Van Gogh painted some of his greatest work while living in the picturesque Auvers-Sur-Oise. Here is a pastoral account of the painter's turbulent relationship with his brother Theo; Marguerite, the daughter of his patron; and the many eclectic characters with whom he communed. R. **15**

VENICE/VENICE—(1 hr. 48 min.; 1992) A maverick American film director is thrust into the whirlwind madness of an international film festival after his movie is chosen as the official U.S. entry to the Venice Film Festival. Written and directed by Henry Jaglom. NR. **14, 58**

WATERLAND—(1 hr. 35 min.; 1992) There may be an audience somewhere for the glum seriousness of this movie, based on the Graham Swift novel, but we don't know where it is—in the Fens, perhaps, the flat, brownish lowlands in East Anglia that serve as the setting for much of the movie. For the record, the elements of virtue are a British high-school teacher (Jeremy Irons) who has settled in Pittsburgh and who wakes up his callow American students by telling them tales from his troubled boyhood; his crazed, guilty wife (Sinead Cusack), who was once a bold and bighearted girl; his slow-witted brother (David Morrissey), who loves too much to live. The movie is something of a formal triumph: Every despairing, tedious element fits into place. (11/9/92) R. **81, 807, 906**

ZEBRAHEAD—(1 hr. 44 min.; 1992) In the urban landscape of Detroit, an interracial relationship tests the tolerance of a liberal and ethnically diverse high school and neighborhood. Directed by Anthony Drazon. R. **813, 969**

REVIVALS

AFTER THE REHEARSAL—(1 hr. 12 min.; 1984) In Swedish, Eng. subtitles. Turgid Ingmar Bergman chamber movie made for television, with Erland Josephson as a famous theater director (modeled after Bergman himself), Ingrid Thulin as an aging star and his former mistress, and Lena Olin as a rising young actress who would *like* to be his mistress. All three characters speak in Bergman's peculiarly overexplicit, agonized jargon; as the two women take turns demanding approval and love, Josephson makes speeches about the limits of his role as director and tries (unsuccessfully) to avoid getting sexually involved. **9**

ALL ABOUT EVE—(2 hrs. 18 min.; 1950) Bette Davis said that if she was remembered for only one movie, she hoped it would be this one. It's a superb drama, witty and satirical, of the Broadway theater and its people. Joseph L. Mankiewicz won Oscars for both writing and directing it; George Sanders won one as Best Supporting Actor. **1**

THE FALLEN IDOL—(1 hr. 34 min.; 1948) This Graham Greene–Carol Reed collaboration is not as great as their classic *The Third Man*, but it is a beautifully constructed and satisfying thriller nonetheless. Little Bobby Henrey is the eight-year-old ambassador's son who tries to protect the embassy butler, Ralph Richardson, from the suspicion of having committed a murder. Large stretches of the movie are shot from the boy's point of view and capture the special frustration that a child encounters trying to convince adults that he actually knows something. **9**

GUYS AND DOLLS—(2 hrs. 30 min.; 1955) Frank Loesser's version of a Damon Runyon story is one of the great Broadway musicals, with such songs as "If I Were a Bell," "Fugue for Tinhorns," and "Take Back Your Mink." But its mixture of fantasy and vulgarity looks thin and artificial on the screen, and the casting of Jean Simmons (nice, but not a singer), Frank Sinatra (breezy rather than earthy), and Marlon Brando (not only not a singer, but *weird*) doesn't help. Still, there are good supporting performances by members of the original cast—B. S. Pully, Stubby Kaye, and, singing "Adelaide's Lament," the incomparable Vivian Blaine. Dir. Joseph L. Mankiewicz. **1**

THEATER LISTINGS

COMPILED BY EILEEN CLARKE

Many Broadway theaters will accept ticket orders, for a surcharge, on major credit cards by telephone.

● Running more than a year.
● ● Running more than two years.
IRLS Infra-Red Listening System available.

HALF-PRICE TICKETS AVAILABLE DAY OF PERFORMANCE, for Broadway and Off Broadway, at the Times Square Theatre Center, Broadway at 47th Street, and the Lower Manhattan Theatre Center, 2 World Trade Center; in Brooklyn at Borough Hall Park.

Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Previews

MY FAVORITE YEAR—A new musical based on the movie of the same name, in which a freshman comedy writer chaperones a carousing movie star through a live television performance; direction by Ron Lagomarsino; choreography by Thommie Walsh; book by Joseph Dougherty; music by Stephen Flaherty; lyrics by Lynn Ahrens. Featured in the cast are Evan Pappas, Tim Curry, Thomas Ikeda, Lainie Kazan, Tom Mardirosian, Andrea Martin, Josh Mostel, Ethan Phillips, Lannyl Stephens, and Paul Stolarsky. Previews now prior to a 12/10 opening. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $37.50 to $47.50. **Vivian Beaumont Theater,** 150 West 65th Street (239-6200). 2 hrs. 40 mins. **IRLS**

Now Playing

CATS—A picturesque musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of 23 talented American "cats"; direction by Trevor Nunn; music by Andrew Lloyd Webber; choreography by Gillian Lynne. There's splendid scenery and costumes, lightsome, high-flying dancers, exciting and showstopping lighting, and, with Trevor Nunn's canny, effervescent direction, almost too much dazzlement. Monday through Saturday (Thursdays are dark) at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $37.50 to $65. Opened: 10/7/82. **Winter Garden Theater,** 1634 Broadway, at 50th Street (239-6200). 2 hrs. 45 mins. ●● **IRLS**

CATSKILLS ON BROADWAY—Conceived by Freddie Roman, a revue that pays tribute to the area that spawned America's funniest people. Stand-up comics Louise DuArt, Mal Z. Lawrence (who takes jokiness to shriekingly spectacular heights), Freddie Roman (the non-Italian behind the whole affair), and Dick Capri fit the bill. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2; Sunday at 3; $36 to $55. Opened: 12/5/91. **Lunt-Fontanne Theater,** 205 West 46th Street (307-4100). 2 hrs. ● **IRLS**

CONVERSATIONS WITH MY FATHER—Set in a tavern in lower Manhattan, Herb Gardner's play, starring Judd Hirsch, James Sutorius, and David Margulies, spans four decades and focuses on a youth's coming-of-age and his struggle to communicate with his strong-willed immigrant father; directed by Daniel Sullivan. Featured in the cast are Marilyn Sokol, Joseph Siravo, Rick Faugno, Gordana Rashovich, Alan North, Peter Gerety, 13-year-old Jason Woliner, Tony Gillan, and Richard Council. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $45. Opened: 3/29/92. **Royale Theater,** 242 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

CRAZY FOR YOU—The 1992 winner of three Tony awards, including Best Musical. Harry Groener and Jodi Benson star in this musical comedy set in the 1930s, about a banker's son who is sent by his mother to foreclose on a theater in a mining town in Nevada, where he falls in love with the only girl in the town of 157 men. When the great American musical-comedy tradition is perilously close to total eclipse, this one lights a small but gallant and inspiriting candle. Book by Ken Ludwig, co-conceived by Mike Ockrent; music includes several Gershwin standards; choreography by Susan Stroman; directed by Mike Ockrent. With John Hillner, Michele Pawk, Bruce Adler, Ronn Carroll, Jane Connell, Beth Leavel, the Manhattan Rhythm Kings. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $30 to $65. Opened: 2/19/92. **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 40 mins. **IRLS**

FALSETTOS—Michael Rupert, Stephen Bogardus, Chip Zien star in a dual bill of one-act musicals looking at the American family and bar mitzvah traumas, in *March of the Falsettos,* with book, music, and lyrics by William Finn, and *Falsettoland,* book by Finn and James Lapine; music and lyrics by Finn; both directed by James Lapine; featuring Andrew Harrison Leeds, Heather MacRae, Barbara Walsh, Sivan Cotel, Maureen Moore. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $40 to $60. Opened: 4/29/92. **John Golden,** 252 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

FIVE GUYS NAMED MOE—A musical revue by Clarke Peters, choreographed and directed by Charles Augins, celebrating songs of the 1940s jazz star Louis Jordan; six singer/dancers (only five of them are named Moe) romp through the best known. Featured in the cast are Jerry Dixon, Glenn Turner, Doug Eskew, Jeffrey Sams, Milton Craig Nealy, and Kevin Ramsey. Monday through Saturday (Thursdays are dark) at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $15 to $60. Opened: 4/8/92. **Eugene O'Neill Theater,** 230 West 49th Street (239-6200). 2 hrs. **IRLS**

GUYS AND DOLLS—Adam Arkin, Faith Prince, Tom Wopat, and Josie DeGuzman star in a top-notch revival of the 1950 musical; the book is by Jo Swerling and Abe Burrows, and is based on Damon Runyon's characters (all as intoxicatingly irresistible as ever) in his short stories about high and low life around Times Square; score by Frank Loesser; directed by Jerry Zaks, whose staging has enough excellence and competence to give you a lasting high. Christopher Chadman's choreography, buoyed by the splendid likes of Gary Chryst, soars, bounces and slides to new heights of musical-comedy dancing. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $45 to $65. Opened: 4/14/92. **Martin Beck Theater,** 302 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

GYPSY PASSION—A flamenco musical featuring three generations of Spanish gypsies from the town of Jerez. Written and directed by Tomas Rodriguez-Pantoja; choreography by the Gitanos de Jerez; musical and artistic direction by Manuel Morao. Monday through Saturday (Thursdays are dark) at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $15 to $55. **Plymouth Theatre,** 236 West 45th Street (239-6200). 2 hrs. 10 mins. **IRLS**

JELLY'S LAST JAM—Once again, Gregory Hines proves the consummate leading man as he stars in a musical based on the life and times of musician-composer Jelly Roll Morton; book and direction by George C. Wolfe; music by Jelly Roll Morton; lyrics by Susan Birkenhead. Featured in the cast are Savion Glover (whose duets with Hines are dazzling), Keith David, Tonya Pinkins, Brenda Braxton, Stanley Wayne Mathis. The Mardi Gras atmosphere here is stunning, both aesthetically and in its social and historic insight. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $65. Opened: 4/26/92. **Virginia Theater,** 245 West 52nd Street (239-6200). 2 hrs. 40 mins. **IRLS**

LOST IN YONKERS—Jane Kaczmarek and Isa Thomas star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the 1991 Pulitzer Prize), set in 1942. The production is staged consummately by director Gene Saks, and focuses on a German-Jewish termagant grandmother who rules her home with an iron fist, runs a candy store downstairs, and has made all four of her own children misfits. Her two grandchildren are left in her care while their father goes South to work. With Timothy Jerome, Jamie Marsh, Graham Sack, Brian Markinson, Lauren Klein. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; through 1/3; $30 to $47.50. Opened: 2/21/91. **Richard Rodgers Theater,** 226 West 46th Street (307-4100). 2 hrs. 30 mins. ● **IRLS**

LES MISERABLES—Musical, based on the Victor Hugo novel; the book is by Alain Boublil and Claude-Michel Schonberg; music is by the latter; the lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Featured in the cast are Mark McKerracher, Rachel York, Richard Kinsey, Brandy Brown, Lawrence Anderson, Eric Kunze, Drew Eshelman, Melissa Anne Davis, and Evalyn Baron. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $15 (for rear mezzanine) to $65. **Imperial Theater,** 249 West 45th Street (239-6200). 3 hrs. 15 mins. ●● **IRLS**

MISS SAIGON—Herman Sebek, Leila Florentino, Sean McDermott star in a musical romance, directed by Nicholas Hytner; score is by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975, at the time of the fall of Saigon. With Alton White, Jane Bodle, Jason Ma, and Annette Calud. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2; $15 (for the *rear* of the rear mezzanine) to $65. Opened: 4/11/91. **Broadway Theater,** Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. ● **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel; lyrics by Charles Hart and Richard Stilgoe; choreography by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860 and tells of a Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House and exercises a reign of terror over performers and audience alike. With Karen Culliver, Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Gary Rideout. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $15 (for *rear* of the rear mezzanine) to $65. Opened: 1/6/88. **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 30 min. ●● **IRLS**

THE SEAGULL—Anton Chekhov's comic tale, set in czarist Russia, about the desire for unattainable possessions and people. Translation by David French, direction by Marshall W. Mason. Featuring Jon Voight as Trigorin and Tyne Daly as Arkadina. With John Beal, Danny Burstein, John Franklyn-Robbins, Ethan Hawke, Zane Lasky, Laura Linney, Russel Lunday, Joan MacIntosh, Maryann Plunkett, and Tony Roberts. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; through 1/10; $20 (for balcony) to $45. National Actors Theatre production at the **Lyceum Theatre,** 149 West 45th Street (239-6280). 2 hrs. 15 mins. **IRLS**

THE SECRET GARDEN—Musical based on Frances Hodgson Burnett's novel about a lonely orphan (Lydia Ooghe) who goes to live with her brooding uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen (and does). The book and lyrics are by Marsha Norman; the music is by Lucy Simon; the direction is by Susan H. Schulman; and the choreography is by Michael Lichtefeld. With Lance Robinson, Rebecca Luker, Adam Grupper, Barbara Rosenblat, Jed Cohen, Tom Toner, and Alison Fraser. Tuesday, Thursday, Friday, and Saturday at 8 p.m.; Wednesday, Thursday, and Saturday at 2 p.m.; Sunday at 3 p.m.; through 1/3; $30 to $60. Opened: 4/25/91. **Saint James,** 246 West 44th Street (239-6200). 2 hrs. 30 mins. • **IRLS**

THE SHEIK OF AVENUE B—A new Jewish ragtime and jazz-era musical-comedy revue that takes a nostalgic look at the language, loves, and struggles of immigrants on the Lower East Side. Featuring music by Irving Berlin, Harry Ruby, Bert Green, and Milton Berle. Direction and choreography by Dan Siretta; book by Isaiah Sheffer; musical direction by Lanny Meyers. With Amanda Green, Virginia Sandifur, Paul Harman, Larry Raikan, Mark Nadler. Wednesday at 2 p.m. and 8 p.m.; Saturday at 2 p.m. and 8:30 p.m.; Sunday at 2 p.m. and 5:30 p.m.; through 1/3; $20 to $35. **Town Hall,** 123 West 43rd Street (840-2824). 2 hrs. **IRLS**

THE SHOW-OFF—A revival of George Kelly's 1924 comedy in which a bragging, good-for-nothing railroad clerk marries into a proper middle-class Philadelphia family, overturning their lives. Directed by Brian Murray. With Pat Carroll, Boyd Gaines, Laura Esterman, Sophie Hayden, Edmund C. Davys, Tim DeKay, J. R. Horne, Kevin McClarnon, and Richard Woods. Tuesday through Saturday at 8 p.m.; Wednesday, Saturday, and Sunday at 2 p.m.; no matinee 12/9; added performance 12/13 at 7:30 p.m; through 12/13; $38 to $42. **Roundabout/Criterion,** 1530 Broadway, at 45th Street (869-8400). 2 hrs. 40 mins. **IRLS**

SOLITARY CONFINEMENT—A new thriller by Rupert Holmes, starring Stacy Keach as a wealthy, eccentric entrepreneur who lives in isolation in a 51-story Albuquerque office tower. Direction by Kenneth Frankel; scenery by William Barclay; lighting by Donald Holder; costumes by Kathleen Detoro; sound by Jack Allaway. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $27.50 to $42.50. **Nederlander Theatre,** 208 West 41st Street (307-4100). 2 hrs. **IRLS**

SOMEONE WHO'LL WATCH OVER ME—The American premiere of Frank McGuinness's drama about three men—an English college professor, an Irish journalist, and an American doctor—who learn to overcome their differences while being held in a single cell in a Beirut prison. Directed by Robin Lefèvre. With Alec McCowen, Stephen Rea, and James McDaniel. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m; $40, $45. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hrs. 10 mins. **IRLS**

THREE FROM BROOKLYN—A musical-comedy revue written by and starring Sal Richards, exploring the talent that has come from Brooklyn; directed by Jay Harvey; musical direction by Steve Michaels. With Roslyn Kind, Bobby Alto, Buddy Mantia, Adrianne Tolsch, Raymond Serra, and the BQE Dancers. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m; $32.50 to $47.50. **Helen Hayes Theatre,** 240 West 44th Street (307-4100). 2 hrs. **IRLS**

THE WILL ROGERS FOLLIES—The 1991 winner of six highly deserved Tony awards (including Best Musical), Drama Critics Award, Drama Desk Award. Director/choreographer Tommy Tune's flair never fails. The musical, starring Mac Davis, is replete with new, pretty Ziegfeld Girls, excellent dancers, every one wearing thoroughly original and elegant costumes by Willa Kim; a sensational rope twirler (Vince Bruce); a wonderful dog act; and absolutely delightful and right scenery by Tony Walton. The book is by Peter Stone; the succulent music is by Cy Coleman; and the lyrics are by the Comden and Green team. Also with Nancy Ringham, Marla Maples (in her Broadway debut), Will Rogers Wranglers, and the Madcap Mutts. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $25 to $65. Opened: 5/1/91. **Palace Theater,** Broadway at 47th Street (307-4100). 2 hrs. 40 mins. • **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

A. . .MY NAME IS STILL ALICE—A sequel to the 1984 musical-comedy revue *A. . .My Name Is Alice,* about five very different women and their lives; conceived and directed by Joan Micklin Silver and Julianne Boyd. With Roo Brown, Laura Dean, Cleo King, KT Sullivan, Nancy Ticotin. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; $25, $30. **Second Stage Theatre,** 2162 Broadway, at 76th Street (239-6200).

AT THE CROSSROADS—A Yiddish domestic comedy with music, written by Harry Kalmanowitz and adapted by Miriam Kressyn; directed by Mark Harborth, with simultaneous English translation. Saturday at 8 p.m.; Sunday at 2 p.m. and 5:30 p.m.; through 1/7; $20. **Folksbiene Playhouse,** 123 East 55th Street (755-2231).

A BACKER'S AUDITION—A musical comedy about a Park Avenue socialite who takes over the role of making money for a musical from her late husband; book and lyrics by Douglas Bernstein and Denis Markell; directed by Leonard Foglia. With Sheila Smith, Alice Spivac, Tom Ligon, Charles Goff, Stan Free, Ray Wills, Gretchen Kingsley, Tom Riis Farrell. Previews now prior to a 12/7 opening. Tuesday through Saturday at 8 p.m.; Sunday at 2 p.m. and 7 p.m.; $30. **American Jewish Theatre,** 307 West 26th Street (633-9797).

BEAU JEST—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her 20s, secretly dating a man (John Michael Higgins) she fears her parents will not accept, who invents another "perfect boyfriend" (a Jewish doctor), then faces the inevitable when the family meets the out-of-work actor (Tom Hewitt) she's hired to play her suitor; directed by Dennis Zacek. With Larry Fleischman, Catherine Wolf, Bernie Landis. Monday through Saturday at 8 p.m. (no Thursday shows); Wednesday at 2 p.m.; Saturday and Sunday at 3 p.m.; $25 to $35. Opened: 10/10/91. **Lamb's,** 130 West 44th Street (997-1780). •

BLUE MAN GROUP: TUBES— Matt Goldman, Phil Stanton, and Chris Wink are the three mad men really looking like men from Mars, with their musical group making an enjoyable mess of this merry performance art with a special kind of nonsense; directed by Marlene Swartz. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $22.50 to $35. Opened: 11/17/91. **Astor Place Theater,** 434 Lafayette Street (254-4370). •

BORN TO RUMBA!—A musical by Michael Alasa about sex, sin, sacrifice, and self-deception, set in a pre-Castro Havana nightclub; with Al Roffe, Al Rodriguez, Angela DeCicco, Sally Deering, Terri Broca, and Kate Confalone. Thursday and Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; $17; through 3/20. Opened: 9/12/91. **DUO Theater,** 62 East 4th Street, between Second Avenue and Bowery (598-4320). •

BROTHER TRUCKERS—A "comedy *noir*" from the Ridiculous Theatrical Company about men who haul trash and the women who love them. Written by Georg Osterman and directed by Everett Quinton. With Maureen Angelos, Eureka, Lisa Herbold, Noelle Kalom, James Lamb, Georg Osterman, Stephen Pell, and Everett Quinton. Wednesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 7 p.m.; through 1/3; $25. **Charles Ludlum Theater,** One Sheridan Square, at West 4th Street and Seventh Avenue (691-2271).

BUBBE MEISES, BUBBE STORIES—A musical written and performed by Ellen Gould, who recalls stories of her immigrant grandmothers to understand her own life. Directed by Gloria Muzio; lyrics by Gould and Holly Gewandter; musical direction by Bob Goldstone. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $35. **Cherry Lane Theatre,** 38 Commerce Street, off Seventh Avenue South (989-2020).

CBS LIVE—A mixed-media comedy with video and live music, set in a space-age receiving station where eight actors play roles from slices of *I Love Lucy* and *The Honeymooners;* directed by Thomas White and Bob Bejan. Wednesday and Thursday at 8 p.m.; Friday and Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $35. **Minetta Lane Theatre,** 18 Minetta Lane, between West 3rd and Bleecker Streets (279-4200).

CHRISTCHILD—A drama by J.e Franklin about the conflict between an elderly father and his young son in Houston during the Roosevelt years; directed by Irving Vincent. Thursday through Saturday at 7:30 p.m.; Saturday at 4 p.m.; Sunday at 3 p.m.; added performance 11/30 at 8 p.m.; $16. A New Federal Theatre production at Henry Street Settlement's **Harry De Jur Playhouse,** 466 Grand Street (576-9028).

THE DESTINY OF ME—Larry Kramer's companion piece to *The Normal Heart,* in which Ned Weeks, founder of the AIDS-activist movement, comes to terms with the disease and his own mortality; directed by Marshall W. Mason. With are Peter Frechette, Jonathan Hadary, Oni Faida Lampley, Piper Laurie, Bruce McCarty, John Cameron Mitchell, and David Spielberg. Tuesday through Sunday at 8 p.m.; Saturday and Sunday at 3 p.m.; $35. **Lucille Lortel Theatre,** 121 Christopher Street (239-6200).

THE FANTASTICKS—The longest-running show on or off Broadway (now in its 33rd year!) is a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $28 to $32. Opened: 5/3/60. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ••

FLOWERS OF WAR—A drama by Bob Jude Ferrante about eight civilians trapped in an Iraqi fallout shelter. With Rachele Bailey, Jacqueline Donohue, Don Fletcher, Tangela Hall, Liz Martinez, Michael Myers, Neil Schill. Wednesday through Saturday at 8 p.m.; through 12/19; $18. **National Shakespeare Conservatory,** 591 Broadway (279-4200).

FORBIDDEN BROADWAY—Featuring the seasonal version, *Forbidden Christmas,* with a satire of banal holiday songs, the exploitation of Christmas by show-biz types, and holiday spoofs of Broadway's hit shows; lyrics and direction by Gerard Alessandrini. With Susanne Blakeslee, Dorothy Kiara, Brad Oscar, Craig Wells, and Brad Ellis on piano. 12/1 through 12/27, after which *The Best of. . .*returns. Tuesday through Friday at 8:30 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3:30 p.m. and 7:30 p.m.; $35. **Theater East,** 211 East 60th Street (838-9090).

FOREVER PLAID—A musical comedy written and directed by Stuart Ross tells about a semi-professional harmony-group tour cut short by a fatal car accident the night of its first gig in 1964; and now the "teen angels" are allowed a night at liberty on earth to do the show they never got to do. With Paul Binotto, Neil Nash, Gregory Jbara, and Michael Winther. A many-splendored thing! Tuesday through Friday at 8 p.m.; Saturday at 7:30 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7:30 p.m.; Wednesday at 2:30 p.m.; $30 to $35. Opened: 5/20/90. **Steve McGraw's,** 158 West 72nd Street (595-7400). ••

HELLO MUDDAH, HELLO FADDUH—A musical comedy inspired by the 1960s songs of Allan Sherman, following the life of one mythical hero from birth and bris to Florida retirement and the early-bird special; written by Douglas Bernstein and Rob Krausz; directed and choreographed by Michael Leeds. With Stephen Berger, Tovah Feldshuh, Jason Graae, Paul Kreppel, Mary Testa. Previews now prior to a 12/5 opening. Wednesday through Saturday at 8 p.m.; Wednesday and Saturday at 3 p.m.; Sunday at 2 p.m. and 5:30 p.m.; previews $25; $35 thereafter. **Circle in the Square Downtown,** 159 Bleecker Street (254-6330).

JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS—A revival of the music of Jacques Brel, whose songs dealt with love, hate, war, peace, youth, and age; directed by Elly Stone. With Gabriel Barre, Andrea Green, Joseph Neal, Karen Saunders. Tuesday through Friday at 8 p.m.; Saturday and Sunday at 3 p.m. and 7 p.m.; $27.50 to $37.50. **The Village Gate,** 160 Bleecker Street (475-5120).

JEAN COCTEAU REPERTORY—Featuring two plays in repertory: *The Caretaker,* Harold Pinter's drama about a tramp who finds lodging with two brothers; directed by Eve Adamson; through 12/10. *The Idiot,* an adaptation of Fyodor Dostoevsky's novel by David Fishelson, who also directs; through 2/12. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; $18. **Bouwerie Lane Theatre,** 330 Bowery (677-0060).

JOINED AT THE HEAD—A drama written by and starring Catherine Butterfield about a successful novelist named Maggie, who encounters her old high-school sweetheart on a book-signing tour in Boston. She meets his wife, who shares not only her name but other things as well; directed by Pamela Berlin. With Kevin O'Rourke, Ellen Parker, Neal Huff, Becca Lish, Elizabeth Perry, John C. Vennema, Sharon Washington, Michael Wells. Tuesday through Sunday at 7:30 p.m.; Saturday and Sunday at 3 p.m.; through 12/20; $25. A Manhattan Theatre Club production at **City Center Stage II,** 131 West 55th Street, (581-1212).

THE LAMENT FOR ARTHUR CLEARY—A romantic comedy/drama by Dermot Bolger about a young Dubliner who returns home after fifteen years of working in European factories. With Jenny Conroy and David Herlihy. Wednesday through Saturday at 8 p.m.; Sunday at 2 p.m.; extended through 12/20; $15 to $25. **Irish Arts Center,** 553 West 51st Street (757-3318).

LIGHTIN' OUT—A musical about the twilight years of Mark Twain, as he relives and rewrites *Huckleberry Finn*. Book, music, and lyrics by Walt Stepp; direction by Kevin Cochran. Featured in the cast are Gordon Stanley, Beth Blatt, Tony Fair, Karen Looze, Rob Roznowski, and Robert Tate. Previews now prior to a 12/3 opening. Wednesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m. and 7:30 p.m.; added performance 12/1; $25. **Judith Anderson Theatre,** 422 West 42nd Street, between Ninth and Tenth Avenues (279-4200).

LOOK WHAT THE CAT DRAGGED IN—A comedy written and directed by Cheryl Lane-Lewis about a bride whose wedding day goes awry. With Kathi Bentley, Lincoln Brown, Kevin Michael Kennedy, Karen Liesel, Marion S. Marcovitz, Estelle Mays, Jacquetta McMurray, Zelda Patterson, Gregory Vaughn Ward. Thursday, Friday, and Saturday at 8 p.m.; Saturday at 3 p.m.; through 12/19; $20. **Theatre at the Good Shepherd,** 152 West 66th Street (307-4100).

LOTTO—EXPERIENCE THE DREAM—Cliff Roquemore's play, which he also directed, is about the effect that winning the lottery has on twelve characters in an interracial cast surrounding members of a black family who learn that much cash doesn't necessarily solve all one's various problems. Featured in the cast are Earl Fields Jr., Peace Roberts, and Jessica Smith. Wednesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m. and 7 p.m.; $20 to $25. **Union Square Theatre,** 100 East 17th Street (505-9021).

MADISON AVENUE—A musical comedy about the boardrooms and washrooms of the advertising business, with scheming account execs and secretaries from Bay Ridge; by Gary Cherpakov; music and lyrics by Robert Moehl; book and lyrics by Paul Streitz. Thursday through Saturday at 7 p.m; Saturday and Sunday at 2 p.m.; $20. **Lone Star Cafe,** 240 West 52nd Street (307-7171).

NEEDLES AND OPIUM—A one-man show by Robert Lepage about rejection, starting with a young man in Paris who tries to reach a New York lover who has jilted him, then on to the experiences of Jean Cocteau and Miles Davis. 12/8, 12/10 through 12/12 at 8 p.m.; $20, $10. Carey Playhouse at the **Brooklyn Academy of Music,** 30 Lafayette Avenue (718-636-4100).

THE NIGHT LARRY KRAMER KISSED ME—David Drake is the author and star of this one-man show, composed of vignettes about contemporary gay culture. Directed by Chuck Brown. Wednesday, Thursday at 8:30 p.m.; Friday, Saturday at 7 p.m. and 10 p.m.; Sunday at 7 p.m.; $30 to $32.50. **Perry Street Theatre,** 31 Perry Street (691-2509).

NOËL AND GERTIE—A musical retrospective of the friendship and collaboration between Noël Coward and actress Gertrude Lawrence, with selections from *Private Lives, Red Peppers, Still Life,* and *Blithe Spirit*; devised by Sheridan Morley; direction by Brian Murray. With Jane Summerhays and Michael Zaslow. Opens 12/1. Tuesday through Friday at 8 p.m.; Saturday at 2:30 p.m. and 8 p.m.; Sunday at 2:30 p.m.; through 12/20; $20. A York Theatre Company production at the **Theatre at Saint Peter's Church,** Citicorp, Lexington Avenue at 54th Street (534-5366).

NUNSENSE—Dan Goggin's entertaining musical comedy, now in its seventh year, of five sensible and motivated nuns who mount a talent show to raise money for what they personally and firmly consider to be a good and noble cause. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $30 to $35. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ●●

OFF-BROADWAY MELODIES OF 1592—A vaudeville-style musical comedy that pokes fun at the Europeans who colonized the Americas; written and directed by Fred Newman; music by Annie Roboff. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 1/2; $20. **Castillo Theatre,** 500 Greenwich Street, between Spring and Canal Streets. (941-1234).

OLEANNA—David Mamet wrote and directed this drama about a university professor and a young female student. With Rebecca Pidgeon and William H. Macy. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue, between 7th and 8th Streets (307-4100).

ON THE BUM—Neal Bell's comedy about an out-of-work actress's adventures on the road during the Depression; directed by Don Scardino. With Bill Buell, William Duell, Jim Fyfe, Kevin Geer, John Benjamin Hickey, Robert Hogan, Cynthia Nixon, James Rebhorn, Joyce Reehling, Ross Salinger, Campbell Scott, Maureen Shay, J. Smith-Cameron. Tuesday–Friday at 8 p.m.; Saturday at 3 p.m. and 8 p.m.; Sunday at 3 p.m. and 7 p.m.; through 12/13; $26.50. **Playwrights Horizons,** 416 West 42nd Street (279-4200).

ORPHEUS IN LOVE—A modern comic opera based on the myth of Orpheus, about a professor in a small community college who falls in love. Words by Craig Lucas; music by Gerald Busby; Kirsten Sanderson directs. With Bradley Garvin, Belinda Pegeon, Steven Goldstein, Diane Ketchie. Previews now prior to a 12/15 opening. Tuesday–Saturday at 8; Saturday at 4; Sunday at 3; added performances 12/16 at 3 and 12/27 and 1/3 at 7:30; no performance 12/24; through 1/3; previews $25 through 12/5; $26 to $32 thereafter. **Circle Repertory Company,** 99 Seventh Avenue South, at West 4th Street (924-7100).

OTHELLO—Shakespeare's tragedy, directed by Clinton Turner Davis. With Raphael Nash as Othello, Arnie Burton as Iago, and Celeste Ciulla as Desdemona. Tuesday through Friday at 8 p.m.; Saturday at 5 p.m. and 9 p.m.; Sunday at 2 p.m.; through 12/19; $12 to $16. **Pearl Theatre,** 125 West 22nd Street, between Sixth and Seventh Avenues (645-7708).

PERFECT CRIME—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." With Catherine Russell, Warren Manzi, J.A. Nelson, Mark Johannes, and Dean Gardner; directed by Jeffrey Hyatt. Monday, Thursday, Friday, and Saturday at 8 p.m.; Sunday at 3 p.m. and 7 p.m.; Wednesday and Saturday at 2 p.m.; $30. Opened: 4/5/87. **Theater Four,** 424 West 55th Street (695-3401). ●●

PROGRAM FOR MURDER—A thriller by George W. George and Jeff Travers about an electronics wizard whose deadly plan involves the world's first thinking, talking computer; directed by Allen Schoer. With Anthony Cummings, Mary Kay Adams, Don Howard, Jon Krupp, Jill Susan Margolis, Colleen Quinn, Stephen Van Benschoten. Tuesday through Saturday at 8 p.m.; Sunday at 7 p.m.; Saturday and Sunday at 3 p.m.; $35, $37.50. **Variety Arts Theatre,** 110 Third Avenue, at 14th Street (239-6200).

REMEMBRANCE—A melancholy love story involving a Catholic and a Protestant in contemporary Belfast. Written by Graham Reid; directed by Terence Lamude. With Milo O'Shea, Frances Sternhagen, Mia Dillon, John Finn, Terry Donnelly, and Caroleen Feeney. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2:30 p.m.; Sunday at 3 p.m.; $35. **John Houseman Theatre,** 450 West 42nd Street (564-8038 or 967-9077).

ROLEPLAY—Doug Haverty and Adryan Russ's musical about five women in group therapy. Directed by Henry Fonte; with a cast of six. Tuesday through Saturday at 8 p.m.; Sunday at 2 p.m. and 7 p.m.; $18, $22. **The Village Theatre Company,** 133 West 22nd Street (564-8038).

RUTHLESS!—A musical comedy with book, lyrics, and direction by Joel Paley, music by Marvin Laird, about a girl (11-year-old Laura Bundy) who will do anything to get the lead in her school show. With Donna English, Joel Vig, Lorraine Serabian, Adinah Alexander, and Joanne Baum. Tuesday through Saturday at 8 p.m.; Saturday at 3 p.m.; Sunday at 3 and 7 p.m.; $37.50. **Players,** 115 MacDougal Street (254-5076).

THE SEAGULL—Chekhov's comic tale, set in 1940s Hollywood with a cast of twelve. Adapted and directed by A. M. Raychel. With Maggie Scott, Erich Schmidt, Peter Lucas, Tatyana Yassukovich. Wednesday, Thursday, and Saturday at 8 p.m.; also 12/12 and 12/19 at 3 p.m.; through 12/19; $15. **Theatre-Studio,** 750 Eighth Avenue, at 46th Street, 2nd floor (719-0500).

THE SISTERS ROSENSWEIG—Fifty-four-year-old Sara celebrates her birthday with siblings Gorgeous, group leader of the Newton Beth-El Sisterhood, and Pfeni, an international travel writer, in London. By Wendy Wasserstein; directed by Daniel Sullivan. With Jane Alexander, Madeline Kahn, Frances McDormand, Robert Klein, Patrick Fitzgerald, John Vickery, Julie Dretzin, and Rex Robbins. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $37.50. **Mitzi E. Newhouse Theater,** 150 West 65th Street (239-6200).

SPIC-O-RAMA—*Mambo Mouth*'s talented John Leguizamo creates a spic-tacular one-man comedy about a six-member dysfunctional Latino family; directed by Peter Askin. Monday, Wednesday through Friday at 8 p.m.; Saturday at 6:30 p.m. and 10 p.m.; Sunday at 3 p.m.; $27.50. **Westside Theatre,** 407 West 43rd Street (307-4100).

SPOOKS—A comedy about a Yankee business couple and the eccentric caretakers of their southern mansion, by Don Evans; directed by Kenneth McClain. Friday and Saturday at 7:30 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; through 12/6; $18. **National Black Theatre,** 2033 Fifth Avenue, between 125th and 126th Street (722-3800).

THEM. . .WITHIN US—A comedy about a yuppie couple who rent a cabin in Vermont and fall in love with beings from another universe; by Todd David Ross; directed by Allan Carlsen. With Bonnie Black, Steven Sennett, Marceline Hugot, Marcus Olson. Tuesday through Saturday at 8 p.m.; Saturday at 3 p.m.; Sunday at 2 p.m.; $30. **Theatre Row,** 424 West 42nd Street (279-4200).

WORDS DIVINE—An English adaptation of Ramon del Valle Inclan's *Divinas Palabras,* about the conflict between religious and societal values; directed by Max Ferra; music by William Harper. With Ofelia Medina. Wednesday through Saturday at 8 p.m.; Saturday and Sunday at 3 p.m.; through 12/13; $20. **Intar,** 420 West 42nd Street (695-6551).

THE WORLD OF KURT WEILL—Juliette Koka stars in this retrospective of Kurt Weill's life, which includes works by Weill and his collaborators. Musical direction by Elliot Finkel; with David Wolfson. Tuesday through Friday at 8:30 p.m.; Wednesday at 2:30 p.m.; Saturday at 2:30 p.m. and 7 p.m.; $15. **Theatre Arielle,** 432 West 42nd Street (564-8038).

WOYZECK—Georg Büchner's 1836 drama about an ordinary man who is driven to violence by unseen voices and bourgeois society; directed by JoAnne Akalaitis. Previews now prior to a 12/6 opening. Tuesday through Sunday at 8 p.m.; Saturday and Sunday at 3 p.m.; $35; through 12/27. **Joseph Papp Public Theater/Newman,** 425 Lafayette Street (598-7150).

OFF OFF BROADWAY

THE BABY: A FAIRY TALE FOR GROWN-UPS—A drama about a man who finds an enchanted baby in a cabbage on Christmas Eve; written and directed by Paola Bellu. With Tomas Arana. Thursday through Sunday at 7:30 p.m.; through 12/20; $12. **La MaMa's Annex Theater,** 74A East 4th Street (475-7710).

EL BARRIO—A musical-comedy revue that takes a comedic look at life in New York through Hispanic eyes. By Angel Salazar and Andrew Smith. Wednesday at 9 p.m.; $10, plus a two-drink minimum. **The Village Gate,** 160 Bleecker Street (982-9292).

CENA PARA DOS—A comedy in Spanish *(Dinner for Two)* about a widow who finds out that her husband had been unfaithful; by Santiago Moncada; directed by Silvia Brito. English plot synopsis available at box office. Saturday at 8 p.m.; Sunday at 4 p.m.; through 12/6; $10. **Thalia Spanish Theatre,** 41–17 Greenpoint Avenue, Sunnyside, Queens (718-729-3880).

A CHRISTMAS CAROL—A musical adaptation of the Charles Dickens classic; book and lyrics by Michael Hulett; music by Doug Yetter; direction by Margaret Mancinelli; musical direction by Mark Taylor. Thursday through Saturday at 8 p.m.; Saturday (except

SOLUTIONS TO LAST WEEK'S PUZZLES

M	U	F	F		E	L	E	M	E	N	T	A	R	Y
O		I		E		O		A		E		N		O
T	H	O	R	N	B	U	S	H		W	E	A	R	Y
I		N		G		R		J		T		L		O
O	K	A	P	I		D	O	O	R	S	T	O	P	
N				N		E		N				G		S
L	E	S	S	E	E	S		G	R	A	N	I	T	E
E		C		E						C		S		N
S	C	A	R	R	E	D		T	H	I	S	T	L	E
S		R				E		R		D				G
	S	E	R	A	G	L	I	O		O	M	A	H	A
C		C		C		I		U		S		G		L
L	Y	R	I	C		L	U	B	R	I	C	A	T	E
A		O		R		A		L		S		I		S
D	O	W	N	A	T	H	E	E	L		O	N	C	E

L	A	R	V	A		T	A	M	E		R	E	P	S		A	B	A	S	E
A	L	O	O	N		A	H	O	Y		O	M	O	O		N	A	V	A	L
M	I	L	L	I	E	T	E	R	R	Y	M	A	N	N		G	L	A	R	E
B	E	L	T		D	I	A		E	M	E	N	D		C	O	L	L	I	E
	N	O	A	H	W	A	R	D		A	R	A		F	O	R	A			
				U	I	N	T	A	S		O	T	T	O	M	A	D	D	O	X
L	A	S	A	G	N	A		Y	A	M		E	I	R	E		S	O	U	R
A	G	A	T	H	A		M	I	N	O	R		E	T	T	A		I	S	A
P	I	L	O	T		M	O	N	A	M	O	O	R	E		L	I	N	T	Y
P	O	I		U	S	E	R			E	A	R			I	B	N			
		C	O	R	I	N	N	E	A	N	N	B	A	R	R	E	T	T		
			A	N	D			G	I	T			C	U	E	R		R	O	B
S	H	A	R	E		R	H	O	D	A	L	O	N	G		T	H	E	M	E
L	O	B		R	O	U	E		A	R	E	T	E		T	R	A	V	E	L
E	L	B	A		S	P	A	S		Y	A	T		R	I	O	T	I	N	G
W	Y	A	T	T	H	E	R	T	Z		H	E	L	E	N	S				
			T	H	E	E		R	E	F		R	I	C	K	S	H	A	W	
S	A	H	A	R	A		C	A	B	I	N		T	E	L		E	K	E	D
A	L	I	C	E		M	A	U	R	E	E	N	A	D	E	L	E	R	A	Y
V	O	D	K	A		U	R	S	A		C	A	N	E		A	D	O	R	E
E	G	E	S	T		M	E	S	S		K	E	Y	S		E	S	N	E	S

BEST MUSICAL
1992 TONY AWARD
CRAZY FOR YOU
The new GERSHWIN musical comedy
TELE-CHARGE: 212-239-6200
Outside NY/NJ/CT: 1-800-432-7250

Hot & Spicy People Hot & Spicy Music
Flying Fish
WEST INDIAN CUISINE
Open 7 days for dinner
212-924-5050 - No Credit Cards
Greenwich Village, 395 WEST ST. (W. 10th St.)

❛ Extraordinarily good food ❜ — Esquire
Authentic French Cuisine • Lunch • Dinner
• Cocktails • comfortable prices
Credit Cards: AE, V, MC
Res: 575-1220
250 W. 47 St. NYC.
Pierre Au Tunnel

THEATER

12/5) and Sunday at 2 p.m.; Sunday at 7 p.m. (except 12/20);through 12/20; $15. **Westbeth Theater Center,** 151 Bank Street (996-7287).

EARLY DARK—A drama by Reynolds Price based on his novella *A Long and Happy Life;* directed by John Grabowski. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; also 12/16 at 8 p.m; through 12/19; $10. **The Acting Studio,** 29 East 19th Street (228-2780).

EARNEST IN NEW YORK—An adaptation of Oscar Wilde's *Importance of Being Earnest,* about the shallow lives of the upper classes in New York and Southampton; by Chad Beguelin; directed by Beguelin and David Stefanou. Thursday through Sunday at 8 p.m.; through 12/20; $10. Avalon Theatre Company, 230 East 9th Street, between Second and Third Avenues (475-4145).

THE FIREBUGS—Max Frisch's satire about a ruthless businessman who becomes the target of arsonists; directed by Vera Beren. Previews now prior to a 12/3 opening. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 12/19; $12. **The 29th Street Playhouse,** 212 West 29th Street (465-0575).

THE GRAVITY OF MEANS and TWO ONE-ACTS—Rocking Chair Test presents a dramatic comedy by John Kolvenbach about a woman and three men in New York. Monday and Wednesday at 8 p.m.; Friday and Sunday at 10 p.m.; Saturday at 7 p.m. I-Clan presents two one-act absurdist comedies by Brett Pearsons: *Cookie and Candy* and *The Soon to Be*. Tuesday and Thursday at 8 p.m.; Friday and Sunday at 7 p.m.; Saturday at 10 p.m. Both through 12/6; $8. **Greenwich Street Theater,** 547 Greenwich Street (255-3940).

LEGS LIKE THESE—A comedy by Neil Ericksen, based on the myth of Atalanta, about a woman who marries the only man who can beat her in a footrace; directed by Peter Dalto. Thursday through Saturday at 8 p.m.; Sunday at 7 p.m.; added performance 12/2 at 8 p.m.; through 12/6; $10. **One Dream Theatre,** 232 West Broadway (595-5673).

LINE—Israel Horovitz's play about five people who want to be first in line; directed by Doug Lieth. Wednesday, Saturday, Sunday at 9:30 p.m.; $10. Sonia Pilcer's *I-Land*, monologues in and about New York; Thursday and Friday at 9:30 p.m.; $10. **13th Street Theater,** 50 West 13th Street (675-6677). ●●

MARRY ME A LITTLE—Stephen Sondheim's musical about two New Yorkers alone in their own apartments on a Saturday night; conceived by Craig Lucas and Norman Rene; directed by Alex Dmitriev; musical direction by Steven D. Bowen. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; through 12/13; $12. A Triangle Theatre Company production at the **Church of the Holy Trinity,** 316 East 88th Street (860-7245).

THE MERRY WIVES OF WINDSOR—Shakespeare's comedy about jealous husbands, drinking, wooing, and wenching has a woefully realistic ring today; directed by Paul Todaro. Wednesday through Saturday at 8 p.m.; through 12/19; also 1/6 through 1/23; $10. An Independent Theatre Company production at **House of Candles Theatre,** 99 Stanton Street (353-3088).

MURDER IN COMPANY—A drama about a group of English actors who must find the murderer among them; directed by Robert Rutan. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 12/12; $10. **Prometheus Theatre,** 239 East 5th Street, between Second and Third Avenues (477-8689).

MY ANCESTORS' HOUSE—A drama by Bina Sharif about a New Yorker who feels ambivalent about traditions when she returns to Pakistan; directed by Francisco G. Rivela. With Madhur Jaffrey. Thursday through Sunday at 8 p.m.; through 12/20; $10. **Theater for the New City,** 155 First Avenue (254-1109).

O'KEEFFE!—A one-woman show, written and performed by Lucinda McDermott, about the life of the great American painter Georgia O'Keeffe; directed by Roger Mrazek; music by Jonathan Piro. Monday at 8 p.m.; through 12/21; $10. **Third Step Theatre,** 412 West 48th Street (420-0218).

OR, AND THEREFORE—A series of comic male/female dialogues that looks at how women are constrained by language, history, men, and themselves; directed by Robert Press. Thursday through Sunday at 8 p.m.; through 12/20; $10. A Living Theatre production at **Union Square Theatre,** 100 East 17th Street, Union Square West (334-8402).

PERSEPHONE—A romantic comedy by Maggie Kulik based on the Greek myth explaining winter; directed by Dan Roentsch. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; $10. A Promethean Theatre Company production at **Sanford Meisner Theatre,** 164 Eleventh Avenue (749-7271).

THE RETURN OF THE RAVEN AND OTHER STORIES—A vaudeville-style musical comedy with vignettes on racial tension, homophobia, and media sensationalism, performed by Wise Guise: The Craig, Scott, Juan & Dan Show. Thursday through Sunday at 8 p.m.; through 12/20; $8. **Theater for the New City,** 155 First Avenue, at 10th Street (254-1109).

SAVE ME THE WALTZ—A new musical by Enrico Garzilli about the lives and loves of F. Scott Fitzgerald, Zelda, and Ernest Hemingway; directed by Robert Kreis. Featured in a cast of fifteen are David Csizmadia, Richard DeFonzo, Nancy Flom, Bill Laney, and Michelle Towey. Friday, Saturday, and Sunday at 7 p.m.; $10 to $12.50. **13th Street Theater,** 50 West 13th Street (675-6677).

THE SCREWBALL COMEDIES—Four of George Bernard Shaw's "Tomfooleries": *The Music-Cure,* directed by Robert Caccomo, and *Great Catherine,* directed by Harvey Cort; in repertory with *Passion, Poison & Petrifaction,* directed by Barbara Vann, and *Press Cuttings,* directed by James Barbosa. Thursday and Friday at 8 p.m.; Saturday at 7 and 9:30 p.m.; Sunday at 4 and 7 p.m.; through 12/13; $5 to $15. **Medicine Show,** 81 East 2nd Street (254-3566).

SISTERMUSIC—A comedy written and directed by Carol Polcovar about a man who follows his bisexual wife to a women's-music festival and is mistaken for a lesbian. Thursday–Saturday at 8 p.m.; through 12/19; $15. **Kraine,** 85 East 4th Street (779-3051).

STEALING FIRE—A modern adaptation of the Procne-and-Philomela myth by Diana Son; direction by Deborah Oster Pannell; music by Joy Askew. Previews begin 12/3 prior to a 12/6 opening. Thursday through Sunday at 8 p.m; also 12/5 and 12/6 at 2 p.m.; through 12/13; $10. A New York Ensemble Workshop and Under One Roof production at **Soho Rep,** 46 Walker Street (353-0719).

STROLLIN' and **POET'S CORNER**—Two one-acts by Eliza Wyatt, the former about a woman who loses her job because she can't find a sitter, the latter about the effects of violence on three women who meet for a poetry workshop; directed by Tony Alicata. Friday and Saturday at 8 p.m.; through 12/5; $10. **Nat Horne Studio Theatre,** 442 West 42nd Street (807-5720).

TIMES SQUARE ANGEL—Charles Busch's comedy about a New York nightclub chanteuse who is visited by an angel on Christmas Eve in 1948 and given a chance to mend her ways; directed by Kenneth Elliott. Thursday through Sunday at 8 p.m.; also Saturday at 10:30 p.m.; through 12/20; $10. A Theatre-in-Limbo production at **Theater for the New City,** 155 First Avenue, at 10th Street (254-1109).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake. Tuesday through Sunday at 7 p.m.; Saturday and Sunday at 2 p.m. Phone for prices (279-4200). ●●

WILDER, WILDER, WILDER—THREE BY THORNTON—Three short plays by Thornton Wilder about stressful family and other relationships: *The Long Christmas Dinner, The Happy Journey,* and *Pullman Car Hiawatha;* Edward Berkeley directs a cast of fifteen. Previews begin 12/4 prior to a 12/7 opening. Wednesday through Monday (except Sunday) at 8 p.m.; Sunday at 3 p.m.; added performance 12/6 at 7 p.m.; no performances 12/23, 12/24, or 12/25; through 12/28; $15. A Willow Cabin Theatre production at **Harold Clurman Theatre,** 412 West 42nd Street (886-1889).

WINGS THEATRE COMPANY—*Accord of Angels,* a Christmas comedy by Frederick Timm about three lost souls who come together in a midtown church. Tuesday through Friday at 8 p.m.; through 12/23; $15. **Wings Theatre at the Archive,** 154 Christopher Street (627-2960).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

ART

EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tues.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

KAREL APPEL—Selected wood sculptures and etchings from 1976–78 on the theme of the circus; through 12/17. Avanti, 22 E. 72nd St. (628-3377).

MAX BECKMANN—Works on paper; through 12/12. Lafayette Parke, 58 E. 79th St. (517-5550).

ANNE BLODGETT—Recent landscape paintings; 12/2–19. Marbella, 28 E. 72nd St. (288-7809).

JON CLARK/PAUL STANKARD—Glass statues of faceless figures inspired by ancient Babylonian, Greek, Roman, American Indian, Anatolian, and Mid-eastern cultures/Miniature glass triptychs that depict different stages of a flower's life cycle; 12/3–31. Kaplan Modern, 969 Madison Ave. (535-2407).

RICHARD DIEBORNKORN/ANDY WARHOL—Ten paintings from his "Ocean Park" series/Drawings. Through 1/9/93. Gagosian, 980 Madison Ave. (744-2313).

BRUCE EDELSTEIN—Sculpture with figurative elements; through 12/19. Cade, 1045 Madison Ave. (744-2313).

JANE EGAN—New boxes and assemblages that are a reflection on Americana, past and present; through 1/9. CDS, 76 E. 79th St. (772-9555).

LYONEL FEININGER—Ninety drawings executed between 1892 and 1911, during the artist's journeys to Paris; through 1/31. Moeller, 52 E. 76th St. (988-8483).

MARY FRANK—Drawings of African wildlife that were the result of a collaboration with the writer Peter Matthiessen and illustrate their new book, *Shadows of Africa* (Harry N. Abrams); through 2/28/93. The New York Zoological Society's Zoo Gallery at the Central Park Zoo, 830 Fifth Ave. (861-6030), daily 10–4:30.

HELEN FRANKENTHALER—New abstract paintings; through 12/17. Knoedler, 19 E. 70th St. (794-0550).

JOEL JANOWITZ—Recent still-life paintings; through 12/23. Munroe, 9 E. 84th St. (249-5480), Wed.–Sat. 12–5.

WIFREDO LAM—A retrospective of drawings, prints, and books by this Cuban artist (1902–82) whose works combine Synthetic Cubism with symbols of his native Afro-Cuban culture; through 12/20. Americas Society, 680 Park Ave. (249-8950).

WILHELM LEHMBRUCK—Figurative sculpture in cast stone, bronze, and terracotta, executed between 1910–17; through 1/16. Werner, 21 E. 67th St. (988-1623).

MARK LEITHAUSER—Recent paintings, watercolors, drawings, and prints; through 12/19. Coe Kerr, 49 E. 82 St. (628-1340).

NANCY MITCHNICK—A series of still-life paintings in which light bulbs serve as metaphors for people and human relationships; through 12/14. Friedman, 980 Madison Ave. (472-1527).

JIM RITCHIE—Marble and bronze sculpture and pastel drawings; through 12/12. Adelson, 25 E. 77th St. (439-6800).

PIERRE ROY—Paintings by this French artist (1880–1950) who was the first Surrealist painter to have a one-person show in New York, in 1930; through 1/22. Feigen, 49 E. 68th St. (628-0700).

FRANCISCO TOLEDO—Paintings, watercolors, and prints, including works from the 1970s, when he was living in New York; through 12/23. Martin, 23 E. 73rd St. (288-2213).

C.C. WANG—Recent calligraphic works in ink on paper by this 85-year-old Chinese painter; through 12/24. Wender, 3 E. 80th St. (734-3460).

57th Street Area

KAREL APPEL—New paintings on canvas, relief paintings on wood, paintings on paper, and large-scale drawings; through 12/31. Emmerich, 41 E. 57th St. (752-0124).

JOSE BEDIA—An installation on the theme of the discovery of America by Columbus; through 12/31. Frumkin/Adams, 50 W. 57th St. (757-6655).

KENT BELLOWS—Meticulously-rendered figure drawings; 12/3–31. Tatistcheff, 50 W. 57th (644-0907).

CAROL BROWN—An installation of miniature mixed-media sculptural reliefs; through 12/23. Haime, 41 E. 57th St. (888-3550).

SANTIAGO CARDENAS—Recent still-life paintings; through 12/19. Adler, 41 E. 57th St. (308-0511).

STUART DAVIS—Paintings and works on paper spanning the American modernist's career; through 12/31. Ulysses, 41 E. 57th St. (754-4666).

FORTUNATO DEPERO—Works by this Italian artist (1892–60) who was a key figure in the Futurist movement. Through 1/10/93. Rayburn Foundation, 41 E. 57th St. (832-7540).

THOMAS EAKINS—Paintings on loan from public collections and the gallery's own archival material on Eakins, including rare original documents, letters, and unpublished photographs; through 12/5. Babcock, 724 Fifth Ave. (535-9355).

SOREL ETROG—New sculpture; through 12/12. Heidenberg, 50 W. 57th St. (586-3808).

JAIME FRANCO—Paintings of grids, x-shapes, and dots on the themes of Dante's *Purgatorio* and *Inferno*; through 12/19. Yoshii, 20 W. 57th St. (265-8876).

LUIS GORDILLO—Recent paintings that combine abstract shapes and jittery lines, evoking a fusion of the organic and the man-made; 12/3–1/2. Marlborough, 40 W. 57th St. (541-4900).

DAN GRAHAM—An installation titled "House and Garden" that includes a full-scale pavilion, models of pavilions, and project drawings; through 1/2. Goodman, 24 W. 57th St. (977-7160).

WALTER HATKE—Recent paintings, watercolors, and drawings of interiors and landscapes that often contain odd juxtapositions of objects and paintings; through 12/12. Babcock, 724 Fifth Ave. (767-1852).

ELLSWORTH KELLY—Recent minimal paintings; through 1/2. Blum Helman, 20 W. 57th St. (245-2888).

LEON KROLL—A survey of landscape, figurative, and still-life paintings by this artist (1884–1975) who studied with the American Impressionist John H. Twachtman and whose career was launched by the Armory Show of 1913; through 1/9. ACA, 41 E. 57th St. (644-8306).

WALT KUHN—Paintings of clowns, show girls, acrobats, and other performers; through 12/31. Midtown Payson, 745 Fifth Ave. (758-1900).

WIFREDO LAM—Works on paper from 1940–75, by this Cuban Surrealist who died in 1982; through 12/23. Lelong, 20 W. 57th St. (315-0470).

LOUIS LOZOWICK—A retrospective of paintings, drawings, and prints celebrating the centennial of the artist's birth on December 10, 1892; 12/2–31. Associated American Artists, 20 W. 57th St. (399-5510).

LOREN MADSEN—A copper sculpture titled "Rack" that is suspended from the ceiling and spans the entire length of the gallery; through 12/23. McKee, 745 Fifth Ave. (688-5951).

HENRI MATISSE—Etchings, lithographs, linocuts, and aquatints from 1900–1950; through 12/19. Pace Prints, 32 E. 57th St. (421-3688).

JAMES MOORE—Recent still-life paintings that depict simple table-top compositions of fruits and vegetables and kitchen utensils; through 12/24. Schmidt-Bingham, 41 W. 57th St. (888-1122).

GIORGIO MORANDI—Paintings, drawings, and etchings that depict his familiar still-life compositions of bottles, vases, and boxes in his studio, plus his lesser-known landscape paintings; through 1/30. Baldacci-Daverio, 41 E. 57th St. (826-4210).

ZORAN MUSIC—Paintings, drawings, and prints from 1970 to the present, by this 83-year-old artist whose themes are drawn from memories of his imprisonment in the Dachau concentration camp in 1944; through 12/20. Krugier, 41 E. 57th St. (755-7288).

FAIRFIELD PORTER—Paintings and drawings from the 1950s; through 1/9. De Nagy, 41 W. 57th St. (421-3780).

HERMAN ROSE—A survey of landscape and still-life paintings from the past 20 years, including views from his studio in lower Manhattan, street scenes in Mexico City, and bouquets of flowers gathered in Maine; through 12/19. Fischbach, 24 W. 57th St. (759-2345).

ROBERT RYMAN—Recent paintings; 12/4–1/9. Pace, 32 E. 57th St. (421-0835).

KARL SCHRAG—Recent paintings, including landscapes, interiors, and self-portraits; through 12/12. Kraushaar, 724 Fifth Ave. (307-5730).

ART SPIEGELMAN—A survey of his work, including early rare pieces from the 1970s and a detailed exploration of the working process that culminated in the Pulitzer Prize-winning Book, *Maus*; through 1/9. St. Etienne, 24 W. 57th St. (245-6734).

PAT STEIR—New paintings that continue her exploration of waterfall imagery but now executed in vivid colors—often primary or secondary hues on contrasting backgrounds; through 12/31. Miller, 41 E. 57th St. (980-5454).

LEONARD STOKES/JOE NICASTRI—Small collages/Recent sculpture; 12/4–1/9. McCoy, 41 E. 57th St. (319-1996).

JOHN R. THOMPSON—Black-and-white paintings with irrregularly-layered surfaces of enamel, sawdust, and broken pieces of painted wood; 12/5–1/16. Ross, 50 W. 57th St. (307-0400).

ROLF WALZ—An installation titled "Disturbing Familiarity" that incorporates mirrors, glass, colored liquid, and lights; through 12/12. Baron/Boisante, 50 W. 57th St. (581-9191).

TOM WESSELMANN—New cut-out metal works that refer to the paintings of Cezanne, Johns, Leger, Lichtenstein, Matisse, and Warhol; through 12/8. Janis, 110 W. 57th St. (586-0110).

JEROME WITKIN—Paintings that depict the artist's interpretations of his recent trip to the Nazi death camps in Poland; 12/2–26. French, 24 W. 57th St. (247-2457).

JANET YAKE—Recent color monotypes; through 12/12. Fitch-Febvrel, 5 E. 57th St. (688-8522).

SoHo and TriBeCa

ELAINE ANTHONY—Mixed-media paintings; through 12/19. Haller, 560 Broadway (219-2500).

JENNIFER BARTLETT—Paintings on paper from the "Homan-Ji Temple Series"; 12/3–1/16. Cooper, 149 Wooster St. (674-0766).

JOSEPH BEUYS—Selected multiples; through 12/23.

Gibson, 568 Broadway (925-1192).

KENNETH CAPPS—New sculpture that utilizes the energy forces of magnetism and radio static electric sound; through 12/19. Engelhorn, 470 Broome St. (966-6882).

LAWRENCE CARROLL—New paintings on boxy, irregularly-shaped canvases; through 12/19. Stux, 163 Mercer St. (219-0010).

CAROL KREEGER DAVIDSON—A bronze installation and paper works; through 12/26. Humphrey, 594 Broadway (226-5360).

LYDIA DONA—Recent paintings; through 12/31. Cugliani, 40 Wooster St. (925-8792).

LEONARD DREW—New sculpture made with bales of cotton and stained with rust; through 12/19. Thread Waxing Space, 476 Broadway (966-9520).

GEORGE DUREAU/W. STEVE RUCKER—Paintings with allegorical themes, using imagery drawn from Classical mythology, the Baroque period, and the artist's own life/An installation that deals with social and environmental issues. Through 12/23. Roger, 136 Greene St. (966-4017).

DON EDDY—Drawings from 1972 to 1992, including New York scenes, still lifes of fruits and vegetables, drawings on photographs taken during travelsin Europe and the Virgin Islands; through 1/6. Hoffman, 429 W. Broadway (966-6676).

TIMOTHY C. ELY—A limited-edition artist's book called *Synesthesia*, with text by West Coast philosopher Terence McKenna; 12/4–1/16. Granary Books, 568 Broadway (226-5462).

RON ENGLISH—Paintings of cartoon characters in a deliberately childlike style; through 12/12. Stendhal, 622–626 Broadway (505-1201).

KAREN FINLEY—A participatory installation that invites viewers to remember those they have lost to AIDS; through 1/9. Lipton, 67 Prince St. (925-7140).

ERIC FISCHL—Five new paintings that examine rituals of suburban leisure and the dissonance between cultures in proximity, plus two life-size and three smaller bronze sculptures of nude figures; through 12/19. Boone, 417 W. Broadway (431-1818).

CHRIS FREEMAN—Large-scale tableaux that combine abstract painting and photographs; through 12/19. Private/Public, 561 Broadway (966-8639), Fri. and Sat. 11–6.

ERIC FRIEDMANN—Recent sculpture; through 1/9. Morrison, 59 Thompson St. (274-9059).

RAINER GANAHL—An installation that deals with the instrumentalization of language; through 12/12. Nordanstad-Skarstedt, 49 Greene St. (274-1747).

KEITH HARING—Works executed between 1980–83 from the artist's estate, including chalk subway drawings, large-scale murals, painted objects, and drawings; through 1/9. Shafrazi, 130 Prince St. (274-9300).

WILLY HEEKS—Recent paintings and works on paper; through 12/23. Beitzel, 102 Prince St. (219-2863).

SUSANNA HELLER—Paintings that represent the artist's response to the complexities of the urban landscape; through 12/12. Liguori, 93 Grand St. (334-0190).

CATHERINE HOWE—Recent paintings that combine portraiture with the gestural heroics of Abstract Expressionism to create a visual and metaphorical layering of voices; through 12/19. Theodore, 580 Broadway (274-8260).

YVONNE JACQUETTE—Recent frescoes, monotypes, pastels, and prints; through 12/30. Alexander Editions, 476 Broome St. (925-2070).

RON JANOWICH—Recent paintings that use the circle and lozenge as shapes; through 12/23. Auchincloss, 558 Broadway (966-7753).

JOAN JONAS/RODNEY GRAHAM—New works by both; through 12/23. Hearn, 39 Wooster St. (941-7055).

RICHARD KALINA/DAVID MANN—Recent black-and-white etchings that combine gesture and geometry/New paintings. Through 12/19. LedisFlam, 584 Broadway (925-2806).

MIKE KELLEY—New wood sculptures and drawings; through 12/12. Metro Pictures, 150 Greene St. (925-8335).

ED AND NANCY REDDIN KIENHOLZ—A large-scale installation in the the form of of a full-size carousel titled "The Merry-Go-World" that was conceived as a vehicle to examine the world at large and how as individuals within society, our destiny is determined by a "random accident of birth"; through 12/24. Louver, 130 Prince St. (925-9205).

HARRIET KORMAN—New abstract paintings; through 12/23. Lennon, Weinberg, 580 Broadway (941-0012).

ROY LICHTENSTEIN/ELLSWORTH KELLY—Works from his "Water Lilies" series, in enamel on stainless steel/An installation. Through 12/19. Castelli, 420 W. Broadway (431-5160).

JODY LOMBERG—Multi-layered minimal paintings that incorporate knitted fabric; through 12/24. Shainman, 560 Broadway (966-3866).

ANDREW LORD—New ceramic sculpture; through 1/9. 65 Thompson Street, 65 Thompson St. (219-2219).

KEN LUM—Paintings that depict images of street characters taken from newspapers; 12/3–1/16. Rosen, 130 Prince St. (941-0203).

MARK MADEL—New interactive wall pieces in a series titled "Buying Time"; through 12/19. Postmasters, 80 Greene St. (941-5711).

DIANE MAYO/DAVID RANKIN—An installation of Raku-fired ceramic vessels and spheres/Paintings on rag paper; through 12/23. Walls, 156 Wooster St. (982-9800).

ALAN MCCOLLUM/BARBARA KASTEN—An installation of hollow plaster casts of a dog that was buried in volcanic ash in Pompei in 79 A.D. during the eruption of Mount Vesuvius, taken from a mold made especially for the artist from the original second-generation cast that is on display at the Museo Vesuviano/Recent photographs taken in Spain. Through 12/23. Weber, 142 Greene St. (966-6115).

GRACA MORAIS—Recent figurative paintings by this Portuguese artist; through 12/19. Alan, 524 Broadway (226-5145).

MATT MULLICAN—An installation of chambers that house images, artifacts, and computer-generated video; through 12/19. Gladstone, 99 Greene St. (431-3334).

ODD NERDRUM—Recent paintings of figures in dramatic environments by this Norwegian artist; through 1/9. Thorp, 103 Prince St. (431-6880).

ALBERT OEHLEN—New paintings; through 1/2. Luhring Augustine, 130 Prince St. (219-9600).

RICHARD ONYANGO—Paintings that portray this artist's life in Malindi, Kenya; through 12/31. Ala, 560 Broadway (941-1990).

SABINA OTT—Encaustic paintings on mahogany panels that use the image of the rose as a metaphor for idealized and erotic love and the female body; through 12/5. Cowles, 420 W. Broadway (925-3500).

JANIS PROVISOR—New abstract paintings; through 12/24. Toll, 146 Greene St. (431-1788).

RICHARD PUGLIESE—New abstract paintings; through 1/9. Condeso/Lawler, 524 Broadway (219-1283).

MARKUS RAETZ—New sculptures that combine figurative and abstract elements and are made to be viewed from different positions; through 12/30. Alexander, 59 Wooster St. (925-4338).

GERHARD RICHTER—Pencil drawings, watercolors, and painted-over photographs; 12/3–1/30. Nolan/Eckman, 560 Broadway (925-6190).

GERWALD ROCKENSCHAUB—An installation of backless benches that offers the viewer a choice between looking out the windows or facing the gallery space; through 12/19. Koury, 89 Greene St. (334-5155).

ALDO ROSSI—Recent drawings and hand-colored prints depicting the architect's familiar images of domestic architecture; through 12/12. Protetch, 560 Broadway (966-5454).

ELENA SISTO—Cartoon-like paintings that address the role of women in society; through 12/23. Van Eck, 420 W. Broadway (219-0717).

ED SMITH/BRIAN YOSHIMI ISOBE—Sculpture and collage drawings/New paintings; 12/8–31. Perlow, 560 Broadway (941-1220).

ELIN O'HARA SLAVICK/LEXY FUNK—Works that deal with the female body, using the artist's childhood dresses, stockings, photographs, and other materials/Lightboxes, projections, and hanging scrolls. Through 12/24. Franklin Furnace, 112 Franklin St. (925-4671).

SAUL STEINBERG—Recent drawings on the theme of the discovery of America; 12/5–1/9. Pace, 142 Greene St. (431-9280).

LYNN UMLAUF—Painted metal and rubber sculpture, and drawings on paper, metal, and rubber, all completed during the past six months at Spanocchia in Tuscany; through 12/19. Penine Hart, 152 Wooster St. (982-0194).

JUAN USLE—New abstract paintings; through 12/19. Good, 532 Broadway (941-8066).

VISWANADHAN—New abstract paintings by this Indian filmmaker and painter; through 12/19. Briet, 558 Broadway (334-0433).

ANDY WARHOL—Paintings completed between 1984 and 1986; through 1/9/93. Gagosian, 136 Wooster St. (228-2828).

JENNY WATSON—Paintings of bowler hats and bottles; 12/4–31. Nosei, 100 Prince St. (431-9253).

CARRIE MAE WEEMS—Photography and objects that document the art and culture of the Gullah people of the Georgia Sea Islands; through 12/23. P.P.O.W., 532 Broadway (941-8642).

MATTHEW WEINSTEIN—New paintings; through 12/19. Sonnabend, 420 W. Broadway (966-6160).

Other

CB COOKE AND SUZAN GROENING—Computer-generated video and sculpture dealing with the psychological impact of AIDS; through 12/19. Information, 411 E. 9th St. (505-8486).

RICHARD FRAENKEL—Paintings inspired by Danish architecture and landscape; through 1/22/93. Consulate General of Denmark, 825 Third Ave., at 50th St. (223-4545), Mon.–Fri. 9:15–4:30.

GOTSCHO—Sculpture made with articles of clothing, fragments of furniture, and other objects, by this French artist who is also a body-builder; through 1/9/93. Grey Art Gallery & Study Center, 33 Washington Place (998-6780).

STEVEN GUARNACCIA/PAOLO GUIDOTTI—Painted wooden masks and hand-wrought iron "shop signs" combining words and images/Painted assemblages of found materials and hand-carved wood; 12/3–1/10. Illustration, 330 E. 11th St. (979-1014).

DIETER HALL/HANS WITSCHI—Figurative paintings by these two Swiss artists who live in New York; through 1/10. Swiss Institute, 35 W. 67th St. (496-1759).

MILDRED HOWARD—An installation that presents an historical perspective of tap dancing in America; through 12/31. Intar, 420 W. 42nd St. (695-6135), Mon.–Fri. 12–6.

LOIS MAILOU JONES—A retrospective of paintings, drawings, and textile design; through 1/3/93. Schomburg Center for Research in Black Culture, The New York Public Library, 515 Malcolm X Blvd., at 135th St. (491-2200), Mon., Tue., Wed. 12–8, Fri. and Sat. 10–6, Sun. 1–5.

ROBERT M. KULICKE/BESSIE JAMIESON—Recent still life and landscape paintings/Recent jewelry. Through 12/22. Davis & Langdale, 231 E. 60th St. (838-0333).

JAIME PALACIOS—Recent paintings that depict symbolic imagery relating to Pre-Columbian art; through 1/9. Stellweg, 87 E. Houston St. (431-5556).

KATHY RUTTENBERG—Paintings of landscapes and domestic scenes inspired by a trip to the country last August; through 12/19. The Gallery, Three Zero, 30 Bond St. (505-9668).

ESPHYR SLOBODKINA—A retrospective of paintings, sculpture, and book illustrations; through 12/14. Baruch College, 135 E. 22nd St. (387-1006), Mon., Tue., Wed., Fri. 12–5, Thu. 12–7.

JORGE TACLA—Large-scale landscape paintings by this Chilean painter that recall the Pacific shoreline and the rocky Atacama Desert of Chile; through 12/16. Lehman College, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8732).

GROUP SHOWS

Madison Avenue and Vicinity

BERRY-HILL—11 E. 70th St. (744-2300). Landscape paintings by artists of the Hudson River School, including Church, Cole, Cropsey, Durand, Gifford, Hart, Heade, Inness, Whittredge, others; through 1/9.

CHINA INSTITUTE—125 E. 65th St. (744-8181), $3 admission. "Word as Image: The Art of Chinese Seal

Engraving"; through 12/12.

ELKON—18 E. 81st St. (535-3940). Surrealist works by Bellmer, Dali, De Chirico, Ernst, Giacometti, Miro, Picasso, Tanguy, others; through 12/19.

GRAHAM MODERN—1014 Madison Ave. (535-5767). Contemporary British ceramics by Feibleman, Godfrey, Hayes, Price, Rie, Swindell, Verdon, Ward, others; through 12/22.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). "The Artist as Explorer," with works by Bierstadt, Catlin, Crawford, Heade, La Farge, O'Keeffe, others; through 12/23; "The Craftsman Table," with dining rooms designed by Greene & Greene, Stickley, Wright; through 12/24.

HORAN—35 E. 67th St. (517-9410). "Pitched Black," with works by Johns, Kline, Marden, On Kawara, Serra, Stella, Stout, Warhol, others; through 12/19.

HUNTER COLLEGE—68th St. and Lexington Ave. (772-4000), Mon.–Fri. 1–6. "Contemporary Icons From the Sublime to the Fetishistic," with works by Attie, Celmins, Innerst, Nelson, Vath, others; through 12/18.

LA BOETIE—9 E. 82nd St. (535-4865). "The Artist and World War I," with works by Beckmann, Bomberg, Heckel, Lewis, Meidner, Rognoni, Rozanova, Valloton; through 1/15.

NAHEM—56 E. 66th St. (517-2453). Works by Basquiat, Bartlett, Fischl, Guston, Mitchell, Reinhardt, Twombly, others; through 12/31.

SCULPTURE CENTER—167 E. 69th St. (879-3500). "Emerging Sculptors," with works by Edelstein, Erman, Glesta, Lesnewski; through 12/23.

SPANISH INSTITUTE—684 Park Ave. (628-0420). Works by young Spanish artists living in New York, including Badiola, Busto, Civera, Irazu, Torres, Usle, others; through 12/31.

STUBBS—153 E. 70th St. (772-3120). Holiday show of works by Cox, Greig, Kyte; through 12/31.

VANDERWOUDE TANANBAUM—24 E. 81st St. (879-8200). Works by Bluhm, Goldberg, Jensen, Krasner, Nevelson, Ossorio, Resnick, Stamos, others; through 12/19.

YORK—21 E. 65th St. (772-9155). "Determined Realists: The American Pre-Raphaelites," with works by Audubon, Farrer, Heade, J.H. Hill, J.W. Hill, Newman, Richards, others; through 1/30.

57th Street Area

DRUTT—724 Fifth Ave. (974-7700). Paintings and works on paper by European artists from the 1960s through the 1980s, by Assadour, Bores, De Coninck, Esteve, Garbell, Lesieur, Matta, Rohner; through 12/15.

EQUITABLE—787 Seventh Ave. (554-4818). "Telling Tales: Nineteenth-Century Narrative Painting from the Collection of the Pennsylvania Academy of the Fine Arts"; through 12/6.

HAIME—41 E. 57th St. (888-3550). Landscape paintings by Larraz, Straus, Tacla; through 12/23.

IBM—590 Madison Ave. (745-6100). "Josef Hoffmann: Designs"; through 1/23/93.

MATHES—41 E. 57th St. (249-3600). "The Pioneering Decade: 1910–1920," with works by Archipenko, Bluemner, Braque, Hartley, Leger, Malevich, O'Keeffe, Sheeler, Weber, others; through 12/31.

MUNICIPAL ART SOCIETY—457 Madison Ave. (935-3960). "Stanford White's New York: A Celebration of the City"; through 12/4.

NEW YORK SCHOOL OF INTERIOR DESIGN—155 E. 56th St. (735-5365). Scale drawings of the Grand Canal in Venice by a team of young draftsmen at Venice's University Institute of Architecture and 19th-century photographs of Venice; through 1/14/93.

PAINE WEBBER—1285 Ave. of the Americas, between 51st and 52nd Sts., Mon.–Fri. 8–6. "Revealing the Self: Portraits by Twelve Contemporary Artists," with works by Aono, Bey, Kim, O'Grady, Sanchez, Tisdale, Vega-Pujol, others; through 12/31.

SoHo and TriBeCa

ARENA—128 Wooster St. (226-1420). Contemporary drawings by Humphries, Levine, Lomberg, Lundsager, Martinelli, Powley, Smart, Tulcensky; through 12/31.

ART IN GENERAL—79 Walker St. (219-0473). "Salon: More Than a Group Show"; "How I Got Where I am Today: Window Installation by Linda Peer"; "Visual Aids' Day Without Art: A Celebration of Community"; through 12/19.

CACCIOLA—125 Wooster St. (966-9177). Small-scale paintings by Axton, Berg, Cyr, Deihl, Palmore, Rivera, Sprague, others; 12/4–30.

CAVIN-MORRIS—560 Broadway (226-3768). "10th Anniversary Exhibition," with works by self-taught artists B. Harvey, McCarthy, Monza, Ramirez, Serl, Traylor, Van Maanen, others; through 1/4.

COOPER—155 Wooster St. (674-0766). Works by Gober, Judd, Noland, Stingel, others; through 1/31.

DAVIDSON—415 W. Broadway (925-5300). Works on the theme of baseball, by Jurinko, Liebovitz, Silverman, others; through 12/23.

DONAHUE—560 Broadway (226-1111). "The Wounded Healer," with works by Azara, Cypehers, Feraru, Lee, Schwartz, Two Trees; through 12/23.

ESMAN—575 Broadway (219-3044). Sculpture and photography by artists who have participated in the Quint Krichman Projects Residency Program in San Diego, including Julius, Smoczynski, Snell, Staccioli, Trakas, Van Munster, Wentworth; 12/5–1/2. Esman, 575 Broadway (219-3044).

HAENAH-KENT—568 Broadway (941-6180). Works by twenty-two Korean and American artists, including Bosman, Chung, Callner, Kim, Kushner, Park, Reid, others; through 12/18.

HENRY STREET SETTLEMENT—466 Grand St. (598-0400). Works that explore concepts of home and community by Birch, Gutierrez, Hastanan, Ledwith, Keating, Rowden, Sanchez, Wiley, others; through 12/27.

INGBAR—568 Broadway (334-1100). "New York Icons," with works by Christo, Haas, Estes, Pearlstein, Grooms, Slaughter, others; through 12/19.

INTERART CENTER—167 Spring St. (431-7500). "Dematerialism," with works by Baldino, Davidson, Ketchman, Minkowitz, Van Warmerdam; through 12/19.

KLEIN—594 Broadway (431-1980). "Ageometry," with works by Davie, Heilmann, Lang, others; through 1/9.

LE CAPELLAINE—252 Lafayette St. (274-9383). Works by Aufiero, Ball, Coyne, Leibowitz, Tomaselli, Westfall, others; through 12/19.

LEDISFLAM—584 Broadway (925-2806). Works by established and emerging Brazilian artists, including Benjamin, Cerveny, Laender, Saldanha, Velloso; through 12/19.

LEONARD—419 Broome St. (226-6709). Works by 16 Argentine artists who are in the artist Guillermo Kuitca's Buenos Aires Studio Workshop Program; through 12/31.

PRETTO—103 Sullivan St. (431-3041). Small-scale works by Allain, Andre, Barry, Benglis, Hopkins, Lewitt, Lethbridge, Obering, Martinelli, Smith, Quaytman, others; through 12/19.

PROTETCH—560 Broadway (966-5454). "A New American Flag," with flag designs by Armajani, Kosuth, LeWitt, Lichtenstein, Ligon, Shea, Weiner; through 1/9/93.

SNYDER—588 Broadway (941-6860). "Esphyr Slobodkina and Friends," with works from the 1930s and 1940s by Bolotowsky, Browne, Drewes, Gallatin, Morris, Shaw, Slobodkina, others; through 1/9.

STEINGLADSTONE—99 Wooster St. (925-7474). "The Naturalist Gathers," curated by Douglas Blau; through 12/19.

THE DRAWING CENTER—35 Wooster St. (219-2166). "Wall Drawings," with works by Eisenman, Munoz, Simmons; through 12/19.

WOOSTER GARDENS—40 Wooster St. (941-6210). Works by Alexander, Brooks, Evans; through 12/23.

Other

GLASS—315 Central Park West (787-4704), Wed.–Sat. 1–6. Works on paper by Auerbach, Andrews, Gross, Hecht, Hobbs, Marshall, Soyer, Weber, others; through 12/24.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terrace, Staten Island, N.Y. (718-448-2500). "Lo Spirito: New Art from Italy"; through 1/10/93.

TIPPERS ANONYMOUS GUILD

Business Card Sample:

49-15 Rockaway Bch. Blvd. Member No. 516
Far Rockaway, N.Y. 11691

— TIPPERS ANONYMOUS GUILD —

YOU HAVE JUST SERVED A MEMBER OF TIPPERS ANONYMOUS GUILD. BASED ON THE EXPERIENCE I HAVE HAD IN OTHER ESTABLISHMENTS, I HAVE RATED YOU AS INDICATED BELOW AND HAVE TIPPED ACCORDINGLY.

	Very Good	Good	Fair	Poor
Service	☐	☐	☐	☐
Food	☐	☐	☐	☐

For $50.00 you receive your own personal ID Business cards. Members evaluations of restaurants are mailed in and passed on to T.A.G. members and offending eateries. Join now—an ideal present for the discriminating person.

Tippers Anonymous
49-15 Rockaway Bch. Blvd.
Far Rockaway, NY 11691.

Owner FUMIKO HOSODA
welcomes you ...
TO ENJOY THE BEST IN JAPANESE CUISINE
PRE-THEATRE DINNER
Shabu Shabu or Sukiyaki
$15.50 Per Person
From 5:30-6:30 P.M.
Party Facilities,
Credit Cards · Closed Sun.
Shinbashi
280 PARK AVE. (On 48th St.)
NEW YORK CITY TEL: 661-3915
(bet. Park & Madison)

PORTFOLIO
RESTAURANT
"...you're on your way to gustatory heaven..."
The Underground Gourmet-NY Magazine
4 WEST 19th ST. • NEW YORK CITY 10011
212-691-3845

New York's new multi level Supper Club
kulu
All Corporate & Private Parties Welcome
•1770 Second Avenue at 92nd St.• (212) 996-4550•
• Open 7Days for Dinner • Late Night Menu • Weekend Brunch •

WHITE COLUMNS—154 Christopher St. (924-4212). Through 12/6: "Emerging Art from Japan," with works by Fujii, Kimura, Nishimoto, Saitoh; through 12/6.

PHOTOGRAPHY

LILI ALMOG—Multi-media photographs that examine how the image of man has evolved in art over the past 400 years; 12/3–19. Visual Arts, 137 Wooster St. (598-0221).

ALICE AUSTEN HOUSE—2 Hylan Blvd., Staten Island, N.Y. (718-816-4506), Thu.–Sun. 12–5, $2 suggested contribution. Photographs by Austen depicting the 1893 World's Columbian Exposition in Chicago; through 1/3/93.

ELLEN CAREY—Recent large-format color Polaroids; 12/3–1/3. Baum, 588 Broadway (219-9854).

COLUMBIA UNIVERSITY—Wallach Art Gallery, Schermerhorn Hall, Broadway and 116th St. (854-7288), Wed.–Sat. 1–5. "Money Matters: A Critical Look at Bank Architecture," with photographs from the 18th century to the present, by Abbott, Pratt, Strand, Szarkowski, others; through 1/15.

SALLY GALL—New black-and-white landscape photographs taken in Bali and Scotland; through 12/24. Saul, 155 Spring St. (226-1220).

HOUK FRIEDMAN—1094 Madison Ave. (628-5300). Photographs of Paris and its surroundings from the end of the 19th century through the 1930s, by Atget, Bing, Brassai, Cartier-Bresson, Kertesz, Man Ray, others; through 12/31.

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 11–8, Wed.–Sun. 11–6. $4; students and seniors $2.50. "From Sea to Shining Sea, A Portrait of America: Photographs by Hiroji Kubota"; through 1/31.

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. Through 1/24/93: "Karsh: American Legends." Through 1/24/93: "Ernst Haas: In Black and White."

JEAN KALLINA/JAN HENLE—Photographs of Olana, Frederick Church's home on the Hudson River, and of Montgomery Place, New York/Photographs that document his land sculptures; 12/3–1/16. Pace/MacGill, 32 E. 57th St. (759-7999).

PEGGY JARRELL KAPLAN—Portraits of performing and visual artists in conjunction with the Tenth Anniversary of the Brooklyn Academy of Music's "Next Wave Festival"; 12/5–23. Feldman, 31 Mercer St. (226-3232).

LEE—588 Broadway (966-2676). Photographs taken in 1992 from the files of The Associated Press; 12/2–1/2.

ANNIE LEIBOVITZ—Portraits and other works taken over the past year, in color and black and white; through 12/5. Danziger, 415 W. Broadway (226-0056).

FRANK MAJORE—Black-and-white photographs from 1977 to the present; through 12/30. Solomon, 724 Fifth Ave. (757-7777).

HIROYUKI MATSUMOTO—Color photographs of New York; 12/8–1/2. Nikon, 620 Fifth Ave. (586-3907).

MILLER—138 Spring St. (226-1220). Photographs depicting interior spaces by Callis, Eggleston, Evans, Frank, Friedlander, Levinthal, Ruff, others; panoramic photographs by Lois Conner taken during recent trips to Hong Kong, Taiwan, China, and Japan; through 12/31.

OPSIS—561 Broadway (966-8881). Photographs by Berridge, O'Connor, Williams; through 12/12.

RICE—325 W. 11th St. (366-6660). "Layers," with works that use montage, projection, sewing, and other methods of layering images, by Coppola, Garik, Luce, McDonough, Rubin; through 1/3.

HERB RITTS—Celebrity portraits; through 12/12. Staley-Wise, 560 Broadway (966-6223).

ROTUNDA—Cadman Plaza West and Orange St., Brooklyn (718-855-7882). Outdoor portraits taken with a large-format camera by Dawoud Bey and photographs by children from the Amboy Neighborhood Center; through 12/19.

SANDER—105 Hudson St. (219-2200). Vintage photographs by Faurer, Levinstein, Model; through 12/31.

SALLY SARLOT/CLEM KALISCHER—Recent photographs of Cuba/A retrospective of black-and-white photographs. Through 1/16. Urdang, 23 E. 74th St. (288-7004).

RODNEY SMITH—Black-and-white landscapes, still-lifes, and portraits; 12/8–1/16. Witkin, 415 W. Broadway (925-5510).

WEEGEE—Photographs of New York from Weegee's personal collection; through 1/16. Borden, 560 Broadway (431-0166).

JAMES WELLING—Recent photographs made in the vicinity of Granite, Wyoming on the "gangplank," a natural formation in the Great Plains; through 12/18. Markey, 55 Vandam St. (627-4446), Tue.–Fri. 10–2.

WORLD TRADE CENTER—One World Trade Center, Mezzanine Lobby (334-9119). Portraits of fifty people living with HIV by Carolyn Jones; through 12/4.

MUSEUMS

AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS—633 W. 155th St. (368-5900), Tue.–Sun. 1–4. "44th Annual Purchase Exhibition"; through 12/6.

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.—Sun. 10 a.m.–5, Tue. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 3/28/93: "Nancy Crow: Work in Transition." Through 3/28/93: "John McQueen: The Language of Containment."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 1/19/93: "Global Warming: Understanding the Forecast." Through 1/11/93: "Origami Holiday Tree."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6 (Fri. until 8), Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 1/17/93: "Cultures at Crossroads: Southeast Asian Textiles from the Australian National Gallery."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Wed., Thu., Fri. 10 a.m.–5, Sat. and Sun. 1–6, closed Mon. and Tue. $3, $2 students, $1 seniors, free for children under 12. Through 1/10/93: "The School of the South: El Taller Torres-Garcia and Its Legacy." Through 1/10/93: "Recent Paintings by Candida Alvarez."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Through 12/13: "Biomorphism and Organic Abstraction in 20th-Century Decorative Arts." Through 1/3/93: "Meg Webster: Grand Lobby Installation." Through 12/19: "Manet to Picasso: Prints and Drawings from the Brooklyn Museum." Through 1/10: "Max Weber: The Cubist Decade, 1910–1920." Through 1/24: "Frederic Bazille: Prophet of Impressionism."

BROOKLYN'S HISTORY MUSEUM—The Brooklyn Historical Society, 128 Pierrepont St., Brooklyn, N.Y. (718-624-0890). Wed.–Sun. 12–5. $2.50; children under 12, $1; free Wed. Permanent exhibits with art, photographs, documents, and memorabilia on the history of Brooklyn and its people. Through 1/31/93: "Rediscovering Green-Wood Cemetery."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $ 1.50; free Tue. after 5. Through 3/7/93: "The Power of Maps." Through 4/6/93: "From Background to Foreground: Looking at an 18th-Century Wallpaper." Through 4/4/93: "Revolution, Life, and Labor: Soviet Porcelains, 1918–1985."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232), Thu.–Sun. noon–6. Free. Installation by Dan Graham. Through 4/93: "Joseph Beuys: Arena, 1970–72." Through 6/20/93: "Robert Gober." **393 W. Broadway**, Wed.–Sat. noon–6. Through 6/20/93: Walter De Maria's "Broken Kilometer." **141 Wooster St.**, Wed.–Sat. noon–6. Through 6/20/93: Walter De Maria's "The New York Earth Room."

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10 a.m.–4:45, Sat. 12–4. $2.50; children, students, and seniors $1. Through 12/4: "Re-electing George... Washington That Is: The 200th Anniversary of the 1792 Election."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (423-3500). Mon.–Wed., Fri.–Sun. 10 a.m.–7:45 (Tue. 5–7:45 half-price admission), closed Thu. $10, students and seniors $8 (admission includes special 7-day pass to this museum and the Guggenheim Museum in SoHo). Through 1/3/93: "The Great Utopia: The Russian and Soviet Avant-Garde, 1915–1932."

GUGGENHEIM MUSEUM IN SOHO—575 Broadway (423-3500). Sun., Mon., Wed. 11 a.m.–6, Thur.–Sat. 11 a.m.–10 p.m., closed Tue. $6. Through 1/17/93: "Marc Chagall and the Jewish Theater." Through 1/24/93: "Robert Rauschenberg: The Early 1950s."

JAPAN SOCIETY—333 E. 47th St. (832-1155). Tue.–Sun. 11 a.m.–5. Suggested contribution $2.50. Through 1/10/93: "The Dragon King of the Sea: Japanese Decorative Art of the Meiji Period from the John R. Young Collection."

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 12/30: "Selections from the Jewish Museum's Collection." Through 12/20: "Convivencia: Jews, Muslims, and Christians in Medieval Spain."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. Through 1/17/93: "Portraits of American Artists in the Metropolitan Museum of Art." Through 1/3/93: "A Map of the East: Photographs by Leo Rubenfein." Through 7/4/93: "Loma Negra, A Peruvian Lord's Tomb." Through 1/24/93: "Alexander Jackson Davis (1803–1892), American Architect." Through 1/10/93: "The Century of Tung Ch'i-ch'ang." Through 1/17/93: "Masterworks from the Musée des Beaux-Arts, Lille." Through 3/7/93: "The Royal City of Susa: Ancient Near Eastern Treasures in the Louvre." 12/3–1/31/93: "Annual Christmas Tree and Baroque Neapolitan Crèche." 12/4–1/31/93: "Sakura and Plastics by Tomatsu." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–4:45. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $5. Through 1/10: "Charles Dickens: A Christmas Carol." Through 12/6: "A Day Without Art." 12/3–4/4/93: "Miniaturists and Printers: Illuminated Books from Venice." 12/3–4/18/93: "Tranquil Pursuits and Stormy Politics."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Tue.–Sun. 11:30 a.m.–7:30, closed Mon. Free. Through 1/3/93: "Visiones Del Pueblo: The Folk Art of Latin America."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Suggested admission $2; students and seniors $1. Through 1/10: "Antonio Martorell: La Casa de Todos Nosotros."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily (except Wed.) 11 a.m.–6, Thu. to 9, closed Wed. (note: Matisse exhibition is open Wed.) $7.50; students and seniors $4.50; Thu. 5–9 pay what you wish. Admission to "Henri Matisse: A Retrospective" is $12.50, $10 seniors and students, $2 children 6 to 15 (children under 5 free), and includes general museum admission; tickets also available through Ticketmaster (307-4545) and Ticketmaster Ticket Center (for locations call 307-7171). Through 1/12/93: "Henri Matisse: A Retrospective." Through 2/16/93: "The Artist and the Book in 20th-Century Italy." Through 1/12/93: "New Photography 8." Through 2/21/93: "Selections from the Collection." Through 3/7: "Preview: The Nara Convention Hall International Design Competition." Through 1/5: "Projects: Jana Sterbak."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Thur. to 9 p.m., Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $5; students and seniors $3. Through 7/93: "Broadway! 125 Years of Musical Theater." Through 2/14/93: "A Jewish Family in Colonial New York: The Levy-Franks Family Portraits." Through 1/3/93: "Songs of My People."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Wed.–Sun. noon–5 (Fri. to 8). $3.50, seniors and students $2, free Fri. 5–8. Through

1/10/93: "Helene Schjerfbeck: Finland's Modernist Rediscovered."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. $3.50; $2.50 seniors and students. Through 1/3/93: "The Spatial Drive." Through 1/3/93: "FluxAttitudes."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 1/3/93: "The NAMES Project AIDS Memorial Quilt." Through 12/27: "Mother Goose in New York: McLoughlin Books and the Art of Woodcut Illustration." Through 1/3: "Victorian Pleasures: 19th-Century American Board and Table Games."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Tue. and Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6, closed Sun. and Mon. Through 1/9/93: "New Worlds, Ancient Texts: The Cultural Impact of an Encounter." Through 3/13/93: "The One Bright Look of Life: Novels in Manuscripts." Through 1/9: "Mapping the New World." Through 1/30/93: "400 Years of Native American Portraits."

OLD MERCHANT'S HOUSE—29 E. 4th Street (777-1089). Sun. 1–4. $3. New York's only family home preserved intact from the 19th century. Home to Seabury Tredwell and family from 1835 to 1933, the house reflects the lifestyle of a typical New York City upper-middle-class family of the last century.

P.S. 1 MUSEUM—46-01 21st St., Long Island City, N.Y. (718-784-2084). Wed.–Sun. 12–6. Suggested admission $2. Through 1/10: "Postcards from Alphaville: Jean-Luc Godard in Contemporary Art, 1963–1992"; "7 Rooms/7 Shows"; "The Bells: Donald Lipski"; "Floating Reflections."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $3; seniors $1.50, children $1. 12/6–4/11/93: "Wifredo Lam and His Contemporaries, 1938–1952."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Wed., Fri., Sat. 11 a.m.–6, Sun. 11–6, Thu. 1–8 (free 6–8), Tue. by appointment for groups, closed Mon. $6; students and seniors $4. "Calder's Circus." . . . Through 1/31/93: "Agnes Martin." Through 2/14/93: "Jean-Michel Basquiat." Through 2/21/93: "Photography: Expanding a Collection." Through 1/31/93: "Fables, Fantasies, and Everyday Things: Children's Books by Artists." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, closed Sat. and Sun. (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30 p.m.; Sun. and holidays 11 a.m.–7). Free. Through 1/1/93: "Glenn Ligon: Good Mirrors are Not Cheap." Through 12/31: "Suzanne McClelland: Painting."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 12/2 at 2: "Fine Chinese Paintings and Calligraphy." On view from 11/28. 12/3 at 10 a.m., 2, and 4:45: "Fine Chinese Ceramics and Works of Art." On view from 11/28. 12/4 at 10 a.m. and 2: "Important American Paintings." On view from 11/28. 12/8 at 10 a.m. and 2: "Important Jewels." On view from 12/5.

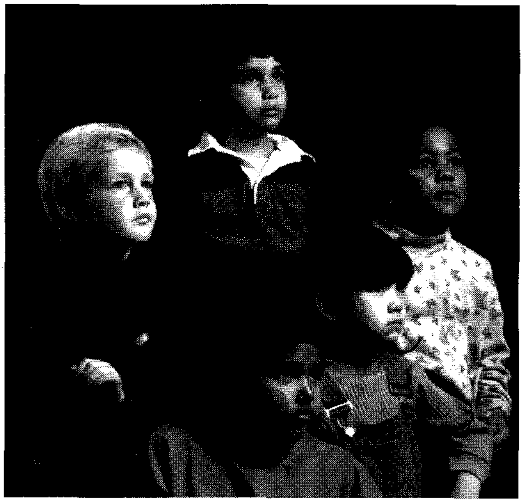
DOYLE—175 E. 87th St. (427-2730). 12/2 at 6: "Christmas Gifts." On view from 11/28.

PHILLIPS—406 E. 79th St. (570-4830). 12/5 at 10 a.m.: "Christmas Collectibles." On view from 11/28.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 12/2 at 10:15 a.m.: "Chinese Paintings." On view from 11/28. 12/3 at 10:15 a.m. and 2: "American Paintings." On view from 11/28. 12/4 at 10:15 a.m. and 2: "Japanese Works of Art." On view from 11/28. 12/5 at 10:15 a.m. and 2: "Indian and Southeast Asian." On view from 11/28. 12/7 at 10:15 a.m. and 2 and 12/8 at 10:15 a.m.: "Arcade Jewelry." On view from 12/2. 12/8 at 2: "Russian & Vertu." On view from 12/4. 12/8 at 2: "Coins." On view from 12/4.

SWANN—104 E. 25th St. (254-4710). 12/8 at 1: "Works of Art on Paper." On view from 12/5.

A Simple Connection Can Change A Child's Life Forever



Some New York children have simple wishes.
They wish to be healthy. They wish to have a hot meal.
And they wish for someone to care for them.

This holiday season, help make a difference in the lives of NewYork's less fortunate children. When you order cable television service, we'll donate your $9.95 connection fee to your choice of one of the following children's charities:

- *Child Abuse Prevention Program*
- *Hale House Center*
- *AIDS Resource Center*
- *Jewish Board of Family and Children's Services*
- *The Salvation Army of Greater New York*

And to show our appreciation, you'll receive your first six months of Showtime for only $6.95 a month when you connect to cable television and Showtime.

Please call 1-800-OK-CABLE today.

Because a simple connection can change a child's life forever.

TIMEWARNER CABLE OF NEW YORK CITY

PARAGON CABLE MANHATTAN

Offer expires 12/31/92 and is available to new Time Warner Cable of New York City and Paragon Cable Manhattan residential customers on primary connection only. Broadcast Basic ($14.95/mo.) must be purchased to receive Standard Tier (add'l $6/mo. Manhattan, add'l $8/mo. Bklyn/Qns) or Touch Tier where available (add'l $9/mo.) or Showtime (add'l $6.95/mo.). Regular Showtime billing (beginning at $12.95/mo) will automatically begin six months after connection unless notified of cancellation. Prices subject to change. A $25 refundable channel selector deposit is required per household for Paragon Cable Manhattan customers.

Fly to Aspen for dinner. Only $10.95*

1 1/4 lb Char-broiled Sirloin Steak potato & salad

*Airfare Not Included

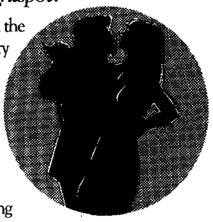
ASPEN

Regional American & Mexican CAFE

2274 Broadway (82nd St.) 799-0578

Since 1954 BARRYMORE'S Hideaway

"Hidden inside this fine restaurant is the perfect nightspot."



Fine Northern Italian cuisine in the old world setting of the legendary John Barrymore's townhouse.

- Open for lunch & dinner
- Free parking after 5 p.m.
- Working fireplace
- No cover, No minimum
- Theatregoer prix fixe: $27.50
- Nightly Live Music & Dancing

32 West 37th Street, between 5th & 6th Ave. 212•947•8940

MUSIC AND DANCE

COMPILED BY JOANNE CHEN

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-1212).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570); Walter Reade Theater (875-5600).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

Miller Theatre, Broadway and 116th St. (854-7799).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue.–Sun., noon–2 and 3–7; Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, December 2

THE CHUNG TRIO, piano-violin-cello ensemble. Works by Beethoven and Brahms. Carnegie Hall at 8. $12–$45.

DOUGLAS EWART AND HIS INVENTIONS/CLARINET CHOIR—Music inspired by West African, Cuban, Japanese and East Indian cultures; and influenced by gospel, blues, jazz, and American pop music. Merkin Concert Hall at 8. $10.

"BENSON SERIES" CONCERT—The AIDS benefit features works by Lee Gannon, Kevin Oldham, Chris DeBlasio, and Fred Hersch; as well as works by composers who have died of AIDS, including Mark Kyrkostas, Robert Chesley, William Turner, and Calvin Hampton. Middle Collegiate Church, Second Ave. and 7th St. (477-1594), at 8. $10–$50.

RAFAEL FAJARDO, Gypsy singer. With guitarist Basilio Georges. A lecture and performance of flamenco song. American Institute of Guitar, 250 W. 54th St., Room 608 (757-3255), at 8:30. $12.

FRIENDS & ENEMIES OF NEW MUSIC—With tenor Paul Sperry and baritone Andre Solomon-Glover. World premiere of Daron Hagen's *Muldoon Songs;* also works by Charles Dodge, Ben Yarmolinsky, Nancy Gunn, and Tom Cipullo. Greenwich House, 27 Barrow St. (874-4814), at 8. $9.

PROFESSIONAL CHOIR AND ORCHESTRA OF ST. IGNATIUS LOYOLA, Kent Tritle conducting. With sopranos Deborah Stephens and Maureen Haley, mezzo-soprano Nancy Wertsch, tenor Michael Lockley, bass Frank Nemhauser. Haydn's *Theresienmesse,* Schubert's *Magnificat,* Vivaldi's *Gloria.* Church of St. Ignatius Loyola, Park Ave. at 84th St. (288-3588, X351), at 8. $20–$30.

EUGENIA ZUKERMAN, flutist, **ANTHONY NEWMAN,** keyboardist. Works by Rameau, Duphly, Fouqueray, and Daquin. New York Public Library, Fifth Ave. and 42nd St. (340-0948), at 6. $7.50.

JUILLIARD SCHOOL CONCERTS—"Wednesday at One" with Young Conductors. Alice Tully Hall at 1. Free.

Thursday, December 3

NEW YORK PHILHARMONIC, Kurt Masur conducting. World premiere of Diamond's Symphony No. 11; also Brahms's *Academic Festival Overture* and Beethoven's Symphony No. 4. Avery Fisher Hall at 8 (lecture one hour before). $10–$50.

AGLAIA KORAS-BAIN, pianist. An evening of classics, as well as works by contemporary Greek composers. Alice Tully Hall at 8. $10–$15.

CARNEGIE HALL JAZZ BAND—A tribute to Miles Davis. Trumpeter Jon Faddis leads the band and is joined by jazz artists Tom Barney, Bob Berg, Ron Carter, Bill Evans, Roy Hargrove, Shirley Horn, Lee Konitz, Jackie McLean, Gerry Mulligan, Mike Stern, and Joe Zawinul. Carnegie Hall at 8. $15–$45.

CAROLYN SODER, mezzo soprano, and **EUGENE MANCINI,** pianist. A 50th-anniversary concert marking the death of Swedish composer Wilhelm Peterson-Berger. Works by Peterson-Berger, Wilhelm Stenhammar, Ture Rangstrom, Gosta Nystroem, and Sibelius. Weill Recital Hall at 8. $15.

A CELEBRATION OF STRINGS—The Soldier String Quartet fuses chamber and popular music in David Soldier's String Quartet No. 2, "Bambetta Variations." The String Trio of New York plays music derived from jazz, including the New York premieres of works by Muhal Richard Abrams, Leo Smith, Mark Helias, and Marty Ehrlich. With guest percussionist Kevin Norton. Merkin Concert Hall at 8. $10.

MINISTRY—With Helmet and Sepultura. The Paramount at 7:30. $22.50–$25.

COMPOSERS CONCORDANCE—The first concert of the "New Music Now!" series features works by William Schimmel, Leo Kraft, Wendy Chambers, Anne Le Baron, Annea Lockwood, and Joseph Pehrson. Composers will be present. Greenwich House, 27 Barrow St. (564-4899), at 8. $8.

RAOUL PLESKOW AND FRANK RETZEL, composers. With soprano Jenifer Cable, flutist Susan Deaver, pianists Barry David Salwen and Aeree Kim. Greenwich House Music School, 46 Barrow St. (242-4770), at 8. $8.

TRIBUTE TO ED BLACKWELL, drummer. With Don Cherry, Ornette Coleman, Jayne Cortez, others. Saint Peter's Church, Lexington Ave. at 54th St. (935-2200), at 8. Donation.

Friday, December 4

NEW YORK PHILHARMONIC—See 12/3. Today at 2.

LINCOLN CENTER'S CHAMBER MUSIC SOCIETY—World premiere of David Schiff's *Solus Rex;* also Telemann, Poulenc, and Dvorak. Alice Tully Hall at 8. $15–$25.

LATIN JAZZ U.S.A.—Avery Fisher Hall at 8. $25–$40.

THE NEW YORK POPS, Skitch Henderson conducting. "Christmas with the Pops," with The Boys Choir of Harlem. Carnegie Hall at 8. $12–$55.

ALBERT FULLER AND THE HELICON ENSEMBLE—The original-instrument ensemble performs Brahms trios. Weill Recital Hall at 8. $17.

LEE KONITZ, saxophonist. Jazz improvisation. Miller Theatre at 8. $16.

SUDHA RAGUNATHAN, vocalist. With V.V. Rani and T. Vaidyanathan. South Indian music. Washington Square Church, 135 W. 4th St. (545-7536), at 8. $12.

SHELLEY HIRSCH, vocalist. New works for voice, text, and electronics. Roulette, 228 W. Broadway (219-8242), at 9. $7.

MUSIC FOR HOMEMADE INSTRUMENTS—Classically trained musicians John Bertles, Miki Navazio, David Simons, Carole Weber, and Skip La Plante perform on cinder blocks, refrigerator bins, and bathroom tiles. 262 Bowery (226-1558), at 8. $6.

CENTERFOLD COFFEEHOUSE CONCERTS—Singer-guitarist Paul Ging. Church of St. Paul and St. Andrew, 263 W. 86th St. (866-4454), at 8. $7–$10.

Saturday, December 5

KRONOS QUARTET—The sixth annual Great Performers series opens with New York premieres by Michael Daugherty, Zhou Long, Osvaldo Golijov, Steven Mackey, and Scott Johnson. With Wu Man on pipa and Mackey on electric guitar. Alice Tully Hall at 8. $25.

NEW YORK PHILHARMONIC—See 12/3. Today, no lecture.

RUTH LAREDO, pianist, and **THE SHANGHAI QUARTET.** The "Concerts with Commentary" series opens with Haydn's Quartet in B-Flat major, "The Sunrise"; and Brahms's Quartet No. 1 for Piano and Strings in G Minor. Metropolitan Museum of Art at 7. $20.

THE NEW YORK POPS—See 12/4. Today ($12–$50) at 2 and 8.

HEI-OCK KIM, pianist. Artist International Award Winner concert. Weill Recital Hall at 5:30. $13.50.

ARTUR PIZARRO, pianist. Schumann's *Bunte Blatter,* Debussy's *Suite Bergamasque,* Liszt's Sonata in B Minor. 92nd St. Y's Tisch Center for the Arts at 8. $10.

SHELLEY HIRSCH—See 12/4.

SHASHMAQAM—Jewish and Moslem music of Central Asia. New-York Historical Society, 170 Central Park West (873-3400, X246), at 7:30. $7.

THE DESSOFF CHOIRS, Amy Kaiser conducting. With the Dessoff Sinfonia. Christmas music by the Bach family. Church of the Heavenly Rest, Fifth Ave. and 90th St. (935-2551), at 8. $15.

ADAM PLACK, didgeridoo player. With choreographer Sham Mosher. Washington Square Church, 135 W. 4th St. (545-7536), at 8. $12.

CENTERFOLD COFFEEHOUSE CONCERTS—Singer-guitarist Tony Bird. Church of St. Paul and St. Andrew, 263 W. 86th St. (866-4454), at 8. $7–$10.

MUSIC FOR HOMEMADE INSTRUMENTS—See 12/4.

JUILLIARD SCHOOL CONCERTS—The "Pre-College Faculty Recital" with pianists Edgar and Adelaide Roberts. Paul Hall, Broadway and 65th St. (769-7406), at 8. Free.

ANITA GELBER, pianist. The fourth in a series of eight Beethoven sonata concerts. Performing Arts Library, Lincoln Center, at 2:30. Free.

NEW YORK CHORAL SOCIETY—Berlioz's *Requiem.* Saint Paul the Apostle Church, Columbus Ave. and 59th St. (627-0024), at 8. $15–$30.

JOHN CALE, acoustic pianist. With Michael Brook. Selections from his latest recording, *Fragments of a Rainy Season.* New York University's Loeb Student Center, 566 Laguardia Place (998-4999), at 8. $15.

Sunday, December 6

VIVO SYMPHONY ORCHESTRA, Kari Tikka conducting. With Jaakko Kuusisto. The Finland Independence Day Celebration Concert features Uuno Klami's *Kalevala Suite,* Sibelius's Violin Concerto in D Minor, and *Finlandia*. Alice Tully Hall at 8:30. $20–$30.

GEORGE WINSTON—The solo pianist plays his Winter Show to benefit HARKhomes, Sanctuary for Families, and Youth D.A.R.E.S. Avery Fisher Hall at 7:30. $20–$25.

LINCOLN CENTER'S CHAMBER MUSIC SOCIETY—See 12/4. Today at 5.

NEW YORK YOUTH SYMPHONY, Samuel Wong conducting. With violinist Cho-Liang Lin. World premiere of of Pierre Jalbert's *The Joyful Mysteries;* also Mozart's Violin Concerto No. 3, Dvorak's Symphony No. 9. Carnegie Hall at 3. Free (call 581-5933 for tickets).

DANIEL FICHERA, pianist. Artists International Award Winner concert. Weill Recital Hall at 5:30. $13.50.

GARY STIEGERWALT AND EMILY WHITE, pianists. With Rockaway P.S. 114's Children's Chorus. Works by Ray Green. Weill Recital Hall (477-0028) at 2. Free.

CHANTICLEER—A Christmas concert featuring works by Palestrina, Rutter, Praetorius, Guerrero, and a medley of Christmas spirituals arranged by Joseph Jennings. Metropolitan Museum of Art at 6:30 and 8:30. $30.

THE VERDEHR TRIO—The "New Music From Four Continents" series opens with works by Americans Nathan Currier, David Ott, and James Niblock; Russian Elena Firsova; Australian Richard Mills; and Austrian Gottfried von Einem. Merkin Concert Hall at 3. $15.

JEAN-YVES THIBAUDET, pianist. The last concert of the two-part Ravel series. 92nd St. Y's Tisch Center for the Arts at 3. $10.

WAVERLY CONSORT—"Christmas in the Middle Ages." The Cloisters, Fort Tyron Park (923-3700), at 1 and 3. $28.

GARAH LANDES, pianist. Works by Mendelssohn, Chopin, Griffes, Menotti, MacDowell. Merkin Concert Hall at 7:30. $15.

FLORENCE GOULD HALL CHAMBER PLAYERS—Works by Louise Farrenc, Faure, Francaix, Debussy, Piston, Roussel, and Nicolas Bacri. 55 E. 59th St. (355-6160), at 3. $15.

JOEL KROSNICK, cellist. With pianist Gilbert Kalish. Works by Beethoven. Miller Theatre at 3 and 7:30. $15.

MUSIC FOR HOMEMADE INSTRUMENTS—See 12/4. Today at 3.

COLUMBUS: A MUSICAL SAGA—An examination of the personal and spiritual conflict that motivated the explorer. With performer Carmela Bucceri Altamura, Metropolitan Opera singer Licia Albanese, Inter-Cities Performing Arts Ensemble, piano-cello duo Cristina Altamura and Lawrence Zoernig, pianist Yelena Kurdina, others. Ethical Culture Society, 2 W. 64th St. (874-5210), at 4. $10–$25.

NANCY WILSON, vocalist. With drummer Max Roach. The benefit for the just-reopened performing-arts center features selsections from her most recent album, *With My Lover Beside Me.* Aaron Davis Hall, 135th St. and Convent Ave. (650-6900), at 4. $50 ($100 includes black-tie post-concert reception).

MUSIC IN CHELSEA—ChorAulos performs music for early instruments and voice by Ciconia, Don Paolo da Firenze, and other Italian composers. St. Peter's Church, 20th St. between Eighth and Ninth Ave. (691-6263), at 4. $6.

VIENNA CHOIR BOYS—Traditional holiday music and a semi-staged version of Weber's *Abu Hassan.* Brooklyn College's Whitman Hall, junction of Flatbush and Nostrand Ave., Brooklyn (718-434-1900). $18–$25.

JAZZ AT SAINT PETER'S—Vocalist Rita Garrett. Saint Peter's Church, 619 Lexington Ave. (935-2200), at 7. $5.

MUSIC AT HOTEL WALES—The Barros Classical Consort performs Haydn and Beethoven trios on period instruments. 1295 Madision Ave., at 6. Free.

NEW YORK FESTIVAL OF SONG—With baritone William Sharp and pianist Steven Blier. The group performs *Die Schone Magelone,* with original narration from Ludwig Tieck's novella. Greenwich House Music School, 46 Barrow St. (242-4770), at 5. $15.

"GUITAR AMONG OTHERS" CONCERTS—Guitarist Winslow Browning and pianist Michael Skelly performs works by Fernando Carulli, Mauro Giuliani and Ignas Moscheles, others. Church of St. Luke in the Fields, 487 Hudson St. (718-788-1988), at 4. $10.

QUEENS SYMPHONY ORCHESTRA, Arthur Fagen conducting. With soprano Paulette Berman-Fagen and violinist Masako Yanagita. Holiday music, including Vivaldi's "Winter," Mozart's "Alleluja," and Prokofiev's *Peter and the Wolf* (narrated by Al Roker). Colden Center, Queens College, Flushing (718-275-5000), at 2. $10–$25.

Monday, December 7

NEW YORK PHILHARMONIC 150TH ANNIVERSARY CONCERT—With Kurt Masur, Zubin Mehta, and Pierre Boulez conducting. Strauss's *Till Eulenspiegel,* Debussy's *La Mer,* Dvorak's Symphony No. 9, "New World." Avery Fisher Hall at 8. $50–$150 ($250 includes preconcert buffet).

MANHATTAN STRING QUARTET—Shostakovich's Quartets, No. 4, 5, and 6. Walter Reade Theater, at 7:30. $18.

V.A. NATIONAL MEDICAL GROUP CHORUS AND ORCHESTRA, Victor Wahby conducting. With vocalist Shirley Jones. Holiday music. Carnegie Hall at 8. $7.50–$35.

MARIO DUCHEMIN, pianist. Chopin's Two Etudes, Morel's "Etude Sonorite," Liszt's Sonata in B Minor. Merkin Concert Hall at 8. $12.

MARILYN ENGLE, pianist. Works by Mozart. CAMI Hall, 165 W. 57th St. (832-9420), at 8. Free (priority seating for "Friends of Mozart" members).

JANE TROJAN, composer-pianist. *Canada Magic,* and other original works. Bosendorfer Center, 406 E. 79th St. (472-9799), at 7:30. Donation.

Tuesday, December 8

THE PHILADELPHIA ORCHESTRA, Charles Dutoit conducting. With mezzo-soprano Eva Randova, bass Robert Lloyd, bass-baritone John Shirley-Quirk, Men of the Philadelphia Singers Chorale, and speaker William Warfield. Stravinsky's *Apollon Musagete* and *Oedipus Rex.* Carnegie Hall at 8. $16–$60.

STANLEY YERLOW, pianist. Beethoven's *Moonlight Sonata,* Gershwin's *Preludes for Piano,* Peter De Rose's *Deep Purple,* Strauss's *Blue Danube Waltz;* and other well-known works. Weill Recital Hall at 8. $20.

THE OMEGA ENSEMBLE—Works by Beethoven, Glinka, Poulenc, Mendelssohn. Merkin Concert Hall at 2. $8.

YOUNG CONCERT ARTISTS SERIES—The New York debut of baritone Christopheren Nomura features works by Barber, Scarlatti, Brahms, Ravel, and Bolcom. 92nd St. Y's Tisch Center for the Arts at 8. $8–$12.

GRIOTS OF WEST AFRICA—With vocalist Kandia Kouyate, Papa Susso, and Bouboukar Jobarteh on the two-string harp-lute and wooden xylophone, and Abdou Rahman Mangara on the four-string lute. Symphony Space at 8. $15.

CALIFORNIA E.A.R. UNIT—New York premieres by Martin Babbitt, Arthur Jarvinen, Eleanor Hovda, and Louis Andriessen; and other contemporary works by Evan Ziporan and Riad Abdel Gawad. Miller Theatre at 8. $5.

PERRY ROBINSON, clarinetist, **BRIAN MITCHELL,** accordionist, and **PAUL NORO,** bassist. Clarinet-inspired jazz. Greenwich House Music School, 46 Barrow St. (242-4770), at 8. $8.

TED ROSENTHAL, pianist. Works by Monk and Rosenthal. Greenwich House, 27 Barrow St. (242-4140), at 8. $10.

JUILLIARD SCHOOL CONCERTS—"An Evening of Chamber Music" with the Juilliard Percussion Ensemble. Alice Tully Hall at 8. Free (tickets required).

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 5/1/93. Tickets: $20–$135. 12/2 at 8: Donizetti's *Lucia di Lammermoor,* Panni conducting; Anderson, Leech, Fu, Plishka, Christin, Groves, Murray. 12/3 at 8: Puccini's *La Boheme,* Fiore conducting; Benackova, Gustafson, Lima, Croft, Oswald, Cheek, Capecchi, Hanriot, Marcus, Asch. 12/4 at 8: Tchaikovsky's *Eugene Onegin,* Ozawa conducting (debut); Freni, Croft, Rosenshein, Ghiaurov, Svenden, Elias, Christin, Laciura, Fiorito, Short. 12/5 at 1:30: Donizetti's *L'Elisir d'Amore,* Muller conducting; Battle, Araiza, Oswald, Dara, Uecker. 12/5 at 8: Donizetti's *Lucia di Lammermoor;* same as 12/2. 12/7 at 8: Tchaikovsky's *Eugene Onegin;* same as 12/4. 12/8 at 8: Puccini's *La Boheme;* same as 12/3, except Villarroel for Benackova.

Amato Opera

AMATO OPERA THEATRE—319 Bowery (228-8200). Through 5/16/93. Tickets: $16. 12/5 at 7:30, 12/6 at 2:30: Rossini's *Barber of Seville,* Anthony Amato conducting.

Other

AMERICAN CHAMBER OPERA COMPANY—Saint Peter's Church, 619 Lexington Ave. (781-0857). 12/8 at 8: Works by Bernstein, Floyd, Argento, Giannini, Anderson, Britten, Martin, Herbert, and Hoiby. $15.

MARYMOUNT MANHATTAN COLLEGE THEATRE PRODUCTION WORKSHOP—221 E. 71st St. (517-0475). 12/3–12/4 at 8, 12/5 at 2 and 8, 12/6 at 2: Brecht and Weill's *The Threepenny Opera,* Raphael Crystal conducting. $5.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 2/21/93. Tickets: $12–$60. 12/2–12/3, 12/8 at 6; 12/4 at 8; 12/5 at 2 and 8; 12/6 at 1 and 5: *The Nutcracker.*

Ballet Hispanico

THE JOYCE THEATER—Through 12/13. Tickets: $25. 12/2–12/4, 12/8 at 8; 12/5 at 2 and 8; 12/6 at 2 and 7:30: Modern Latin dance.

Other

JANE GOLDBERG—Cooper Union Foundation Building, 7th St. at Third Ave. (353-4195). The tap dancer-comedienne presents *Rhythm & Schmooze,* a syncopated commentary on everything from her search for an agent to her search for a boyfriend. $10.

DOUG ELKINS DANCE COMPANY—92nd St. Y's Dance Center. 12/6 at 3: The group appears as part of the center's "Sundays at Three" series. $5.

DANCE THEATER WORKSHOP—219 W. 19th St. (924-0077). 12/3–12/5 at 8, 12/6 at 3: Ruth Fuglistaller in *Arrancame La Vida!* 12/8 at 8: Sungsoo Ahn, Lisa Bleyer, Bobby Bowman, Torrin T. Cummings, Stanley Love, Andrea Mills, Michelle Ellsworth Spencer in *Fresh Tracks.* $12.

AARON DAVIS HALL—City College, Convent Ave. and 135th St. (650-7100). 12/5 at 7:30: Los Munequitos de Matanzas in *Patakin.* $12–$14; $14–$16 at door.

DANSPACE PROJECT—St. Mark's Church in-the-Bowery, 10th St. and Second Ave. (674-8112). 12/5 at 8:30: Mary Abrams, Lenora Champagne, David Dorfman, Sondra Loring, Susan Osberg, Sarah Skaggs, Lyndonna Dublin, and the Bebe Miller Company in *Amazing; Grace.* $15.

MOVEMENT RESEARCH—Judson Memorial Church, 55 Washington Sq. South (477-6854). 12/7 at 8: Jennifer Lacey, K.J. Holmes, Scott Smith, Karen Nelson. Free (reserve).

VIJA VETRA—New York Open Center, 83 Spring St. (219-2527). 12/5 at 8: Two classical dance suites inspired by Greek and Indian sacred traditions. $10.

MARGARET BEALS—Loft Theatre, 228 W. Broadway (431-3869). 12/2–12/6 at 7:30: *Teak Room, 4 Images.* $12.

THALIA SPANISH THEATRE—41-17 Greenpoint Ave., Sunnyside, Queens (718-729-3880). 12/4 at 8: Andrea Del Conte and the American Spanish Dance Theatre perform flamenco and classic Spanish dance. $13.

PERFORMANCE

P.S. 122—150 First Ave. (477-5288). 12/4–12/6 at 7:30: Tim Miller in *My Queer Body.* 12/4–12/5 at 9: Hot Peaches hosts *Avant-Garde-Arama.* 12/6 at 5: Twenty-five choreographers and performers in *Fieldav.* $8.

LA MAMA—74A E. 4th St. (475-7710). 12/3–12/5 at 10: Judith Alexa Jackson in *WOMB/man WARS.* $10–$12.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
TM	**Transmedia**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. sug. D only Mon.–Sat. 5:30–10:15, Sun. to 9. Pre-theater D 5:30–6:30. Private parties for 35. **(E) AE, CB, DC, MC, V.**

AMERICAN HARVEST—3 World Trade Center, in the Vista International (938-9100). Casual. Contemporary American. Spcls: filet of baby red snapper in crispy potato scales, harvest pot au feu, farm venison with seckel pear, grilled filet of Black Angus with souffle potatoes. Res. nec. B Mon.–Fri. 7 a.m.–10 a.m. L Mon.–Fri. noon–2:30. D Tue.–Thu. 6–10, Fri.– Sat. to 11. Private parties. Closed Sun. **(M) AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Southern Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Free parking Sun.–Fri. Closed Mon. **(M) AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E) AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M) AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef, veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets daily for 15–150. Closed Sat.–Sun. **(M) AE, CB, DC, MC, TM, V.**

THE GRILLE—55 Church St. at Fulton St., in the Hotel Millenium (693-2001). Casual. American. Spcls: Maryland crabcake sandwich, grilled breast of chicken on focaccia, salad of sea scallops and gulf shrimp with wild greens. Res. sug. B Mon.–Fri. 6:30 a.m.–11 a.m. L and D Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M) AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., at Mulberry St. (925-8775). Casual. Italian. Spcls: homemade pasta, chicken rollatine Grotta Azzurra, lobster fra diavolo. Open for L and D Tue.–Thu. and Sun. noon–11, Fri. till midnight, Sat. till 12:30 a.m. Closed Mon. **(M) No credit cards.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30. Private parties for 15–150. **(E) AE, MC, TM, V.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat. noon–midnight, Sun. noon–7. **(I) AE.**

L'ECOLE—462 Broadway at Grand St. (219-3300). Casual. Classic and Modern French. Spcls: rack of lamb with herbs, red snapper with fennel, grilled vegetables with goat cheese. Res. sug. L Mon.–Fri. noon–2. D Mon.–Sat. 6–9:30. Private parties. Closed Sun. **(M) AE, DC, MC, V.**

LE PACTOLE—2 World Financial Ctr, 225 Liberty St. (945-9444). Jacket required. Classical French. Spcls: oysters in a seawater gelee, cannelloni filled with fresh shrimp in a lobster sauce, roast leg of veal with fresh herbs a la broche. Res. sug. L Mon.–Fri. noon–3. Tea Mon.–Fri. 3–5. D Mon.–Fri. 6–11. Sun. hot and cold buffet noon–5. Private parties for 20–80. Closed Sat. **(E) AE, CB, DC, MC, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice; soft shell crabs with roasted garlic, almonds and tomatoes; grilled saddle of lamb with ratatouille, chutney and basil oil. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E) AE.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. 5:30–11. Closed Sun. **(M) AE, MC, V.**

ROYAL CANADIAN PANCAKE HOUSE—145 Hudson St., bet. Beach and Hubert Sts. (219-3038). Casual. Canadian. Spcls: womlette, pancakes, waffles, crepes, soup, sandwiches, steak au poivre. No res. B, L and D daily 7 a.m.–midnight. **(I–M) TM.**

SAMMY'S ROUMANIAN—157 Chrystie St. (673-5526/0330). Casual. Jewish Rumanian. Spcls: Jewish breaded veal cutlet, Rumanian tenderloin, 1¾-lb. rib steak, potato pancakes. Res. sug. D nightly 4–midnight. Ent. nightly. Private parties for 110. **(M–E) AE, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Free D parking. Ent. **(M) AE, CB, DC, MC, V.**

TALIESIN—55 Church St. at Fulton St., in the Hotel Millenium (312-2000). Casual. American. Spcls: lobster ravioli, seared Maine sea scallops with fettucine in a basil saffron broth, grilled veal chop with gratin of leek and potato in a porcini mushroom sauce. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–2:30. Br Sat.–Sun. 11 a.m.–2:30. D daily 6–10:30. **(M) AE, CB, DC, MC, V.**

TATIANA—28 Wooster St. (226-6644). Casual. Mediterranean. Spcls: fettuccini au saumon fumé, penne Tatiana, salade de poireaux, sauté red snapper, cous cous. Res. sug. D Mon.–Sat. 6–1 a.m. Ent. Wed.–Fri. 7–11. Private parties for 100. Closed Sun. **(M) AE, DC, MC, TM, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American-Southwestern barbecue. Spcls: Canadian baby back ribs, homemade vegetable and meat chili, grilled fish, burgers. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. Private parties for 10–100. **(I) AE, DC, MC, TM, V.**

TWO ELEVEN—211 W. Broadway, at Franklin St. (925-7202). Casual. Contemporary American. Spcls: seared pepper tuna with stir-fry Asian greens, herb-roasted salmon, roast Moroccan spiced rack of lamb. Res. sug. L Mon.–Fri. 11:30 a.m.–6. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. **(M) AE, DC, MC, TM, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. Buffet L Mon.–Fri. noon–3. D Mon.–Sat. 5–10, Sun. 5–8:30. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M) Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M) AE, CB, DC, MC, V.**

ZOE—90 Prince St., at Broadway and Mercer St. (966-6722). Casual. Contemporary American. Spcls: seared loin of tuna on quinoa with spicy plum wine reduction, wood-grilled hanger steak with Catamount porter sauce, honey-glazed muscovy duck from the rotisserie with arborio rice cakes. Res. sug. L Tue.– Sat. noon–3. Br Sun. noon–3. D Tue.-Sat. 6–10:30, Sun. special magnum wine 5:30–10. Closed Mon. **(M) AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: mesquite chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, baked chicken breast with lemon and white wine, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M) AE, TM.**

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, clambake. L daily 11 a.m.–4. D Mon.–Fri. 4–midnight, Sat.–Sun. till 1 a.m. Ent. Thu.–Sun. 5–11. **(I) AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: lobster ravioli, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Discount parking. **(M)** **AE, CB, DC, MC, TM, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–10, Wed.–Sat. till 11. Jazz nightly. **(M)** **AE, CB, DC, MC, V.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 10 a.m.–4. D daily 4–2 a.m. Pianist Thu.–Sun. Private parties for 150. **(M–E)** **AE, CB, DC, MC, TM, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, MC, TM, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: shrimp, lobster and crabmeat fettuccine, grilled paillard of veal, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. Private parties for 100–200. **(M)** **Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I–M)** **AE, CB, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

PEDRO O'HARA—Pier 17 (227-6735). Casual. Tex-Mex/American. Spcls: frozen margaritas, chicken fajitas, shrimp and corn quesadilla. No res. L and D daily 11 a.m.–midnight. **(I–M)** **AE, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Italian-American. Spcls: seafood fettuccine al Fredo, capellini with fresh crabmeat and mushrooms, lobster fra diavolo. L Mon.–Sat. 11–4. Br Sun. 11–2:30. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon. Sat.–Sun. Br cruise sails at noon. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

BOXERS—190 W. 4th St. (633-2275). Casual. American grill. Spcls: grilled New York shell steak with caramelized shallot sauce, grilled fresh salmon with tarragon wild rice pancake, hamburgers. L Mon.– Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D daily 4–4 a.m. Private parties. **(I–M)** **AE, CB, DC, MC, TM, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue.–Sat. noon–3. Br Sun. noon–3:30. D Tue.–Sat. 5–11:30, Sun. to 10:30. Bar menu 3–midnight. Closed Mon. **(M)** **AE, CB, DC, MC, TM, V.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 353-2317). Casual. Spanish/Mexican. Spcls: paella ala marinera, parrillade de marisco, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. Reduced rate parking Sun.–Thu. 5–midnight. **(I–M)** **AE, DC, MC, V.**

WE'VE WRAPPED UP NEW YEAR'S EVE
A total package just for you which includes:
**Rossini's annual closed door New Year's Eve Party with 5 course dinner*
**D.J., dancing, balloons, party favors and festivities till the wee hours*
**Luxurious accommodations and FREE PARKING at the Doral Park Avenue Hotel (optional)*

Rossini's
108 E. 38th St.
(Bet. Park & Lex)
212-683-0135
Also party at our Brooklyn location:
8712 Fourth Ave. 718-748-4545

L'Ecole
BAR
RESTAURANT

Fine French cuisine served in a stylish SoHo setting. Award-winning wine cellar.

❦ ❦ ❦

F	D	S
21	18	20

"Fun and different, and as ratings show, surprisingly good."
— *1992 Zagat Guide*

Private parties for 30 - 100

L'Ecole
462 Broadway, New York City
(212) 219-3300

AMERICAN EXPRESS PRESENTS
A PERFECT SETTING FOR DINING OUT.

For authentic, Florentine cuisine in a warm atmosphere, bring the American Express® Card to Da Silvano, 260 Sixth Avenue, New York, NY (212) 982-0090.

AMERICAN EXPRESS Cards ®

© 1992 American Express Travel Related Services Company, Inc.

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L Mon.–Fri. noon–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 3:30–midnight. Private parties 40–80. **(I)** **No credit cards.**

COWGIRL HALL OF FAME—519 Hudson St., at 10th St. (633-1133). Casual. American country western. Spcls: barbecued ribs, chicken fried chicken, frito pies. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Bar till 2 a.m. Private parties for 20–75. **(M)** **AE.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Tex-Mex. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: risotto with roast quail and morels, steamed halibut with caper berry vinaigrette, roast veal chop with fava beans, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:30. **(E)** **AE, CB, DC, MC, V.**

INDOCHINE—430 Lafayette St., bet. Astor Pl. and E. 4th St. (505-5111). Casual. French-Vietnamese. Spcls: spicy salad of thinly sliced filet of beef, pan-fried sea bass with pimento sauce, fresh fillet of fish steamed in coconut milk. Res. sug. D only Sun.–Thu. 5:30–midnight, Fri.–Sat. to 12:30 a.m. **(M–E)** **AE, CB, DC, MC, V.**

LA BOHEME—24 Minetta Lane, Sixth Ave., bet. W. 3rd and Bleecker Sts. (473-6447). Casual. Country French Provencal. Spcls: steak frites, gigot d'agneau, salmon grille with arugula sauce. Res. sug. Br Sun. noon–4. D Mon.–Sat. 5–midnight, Sun. 4–11. **(M)** **AE.**

MANHATTAN CHILI CO.—302 Bleecker St., nr. Seventh Ave. (206-7163). Casual. South-western American. Spcls: 7 kinds of chili, chicken tortilla pie, fajitas, fruit margaritas, prix fixe chili and micro brewery beer tasting. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Sun.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m. **(I)** **MC, TM, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.–Sat. to 11:30. **(M)** **AE, MC, V.**

PROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bourride Setoise. Res. nec. L daily noon–3. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5:30–11. **(M)** **AE.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American bistro. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; 7 layer vegetable torte; carrot ravioli with red pepper sauce. Res. sug. Open for L and D daily 11:30–1 a.m. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

VILLA MOSCONI —69 MacDougal St., bet. Bleecker and Houston Sts. (673-0390; 473-9804). Casual. Italian. Spcls: homemade gnocchi, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Sat. noon–11. Closed Sun. **(I-M)** **AE, DC, V.**

14th–42nd Streets, East Side

BANANA CAFE—111 E. 22nd St. (995-8500). Dress opt. American-Brazilian. Spcls: prawn salad nicoise, banana trifle, moqueca. Res. nec. L Mon.–Fri. 11:45 a.m.–6, Sat. fejoida 11:45 a.m.–6. Br Sun. 11:45 a.m.–5. D daily 6–1 a.m. Light supper till 3:30 a.m. Private parties for 50–130. **(M)** **AE, CB, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Br Sun. 10:30 a.m.–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, chicken fajitas, Maryland crabcakes. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, TM, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. Contemporary Regional American. Spcls: grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita, classic Ceaser salad with chicken or shrimp. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 8 a.m.–10 a.m. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–3. D Sun.–Fri. 6–10, Sat. to 10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong–style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to 12:30 a.m. Private parties for 50. **(I-M)** **AE, CB, DC, MC, TM, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: house smoked salmon with mustard greens, bouillabaisse, cassoulet, ratatouille, boeuf en daube, grilled duck breast and confit with sweet and aromatic spices. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11, Sun. 5:30–9. Private parties for 28. **(M–E)** **AE, DC, MC, TM, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

LUXE—24 E. 21st St. (674-7900). Casual. Contemporary American. Spcls: sauteed salmon with tomato bouillon and honshimeji mushrooms, crisp basil red snapper with whipped potato and parsley root, roast loin of lamb with a buckwheat polenta and banyula vinegar sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private parties for 40–50. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

MARIO'S—7 E. 30th St. (532-7787). Casual. Italian. Spcls: broiled veal chop, grilled or poached salmon, homemade lasagna. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Mon.–Fri. 4–9:30. Closed Sat.–Sun. **(M)** **AE, MC, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: crispy quail salad with pineapple-red onion relish and spicy pecans; red pepper crusted tuna steak with blue corn tamale; grilled pork tenderloin with rhubarb chutney and sweet potato tamale,. Res. nec. L Mon.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–3. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. 11–4. **(I)** **AE, DC, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, sauteed cod fish with mashed potatoes, onion sauce and fried leeks, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11, Sun. 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

PIGALLE—111 E. 29th St. (779-7830). Casual. French bistro. Spcls: cod fish in basil coulis, braised veal shank, crisp sauteed breast of duck with cepes. Res. sug. L daily noon–3. D daily 5:30–11. Private parties for 40. Jazz Mon. from 7–9:30. **(M)** **AE, DC, MC, TM, V.**

THE RAJ—126 E. 28th St. (889-3357). Casual. Indian. Spcls: chicken tikka masala, shrimp kerola, Raj fried fish. Res. sug. L Mon.–Fri. 11:45 a.m.–2:45. D daily 5–11. Private parties for 30–100. **(M)** **AE, DC, MC, TM, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera, veal Valdostana. Res. sug. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight, Sun. 3–10. Ent. Mon.–Sat. Private parties. **(M)** **AE, DC, MC, TM, V.**

SECRET HARBOR BISTRO—303 Lexington Ave., at 37th St. in the Shelburne Murray Hill (447-7400). Casual. New American. Spcls: grilled chicken salad with tortilla strips, chicken pot pie. Res. sug. B Mon.– Fri. 7 a.m.–10 a.m., Sat. 8 a.m.–11 a.m. L Mon.– Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–3. D Mon.– Sat. 5–11, Sun. 5:30–11. Bar noon–1 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Jacket required. Northern Italian. Spcls: charcoal grilled red snapper and swordfish, black pasta, seafood risotto, broiled double veal chop. Res. nec. L Mon.–Fri. noon–2:30. D Mon.– Sat. 5–10:30. Private parties for 25–100. Pianist Mon.– Sat. from 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. American-Italian. Spcls: roasted Norwegian salmon, beef Wellington, grilled breast of chicken. Res. sug. D Mon.–Fri. 4–4 a.m., Sat. 8–4 a.m. Cabaret nightly. Rest. closed Sun. **(E)** **AE, CB, DC, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: fried calamari with spicy anchovy mayonnaise, black bean soup with lemon and a shot of Australian sherry, herb-roasted chicken with creamy polenta and tomato-sourdough panzanella. Res. nec. L Mon.–Fri. noon–2:30, Sat. to 2:45. D Mon.–Thu. 6–10:30, Fri.–Sat. 6–11:30, Sun. 5:30–10. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAL'S—55 W. 21st St. (929-0740). Casual. European. Spcls: rosewater-cured tuna, penne with morels and arugula, grilled filet of salmon on a chestnut and butterscotch bean salad. Res. sug. L Mon.–Fri. 11:30 a.m.–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, TM, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

FRANCISCO'S CENTRO VASCO—161 W. 23rd St. (741-1408). Casual. Spanish. Spcls: 1¼–10 lb lobsters, zarzuela in green or red sauce, seafood or Valenciana paella. Res. nec. L Mon.–Fri. 11 a.m.–3. D Mon.–Fri. 4–midnight, Sat.–Sun. 1–1 a.m. Guitarist nightly. **(I–M)** **AE, CB, DC, MC, V.**

L'ACAJOU—53 W. 19th St. (645-1706). Casual. French. Spcls: steak au poivre, ris de veau au Calvados, cervelles au beurre noire. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–11:30. **(M)** **AE, CB, DC, MC, TM, V.**

LOLA—30 W. 22nd St. (675-6700). Casual. Caribbean/American. Spcls: 100 spice Caribbean fried chicken, West Indian shrimp and chicken curry, marinated grilled tuna steak. Res. sug. L Mon.–Fri. noon–3. Gospel Br Sun. noon–4. D Mon.–Sat. 6–midnight. Private parties for 25. Ent. Mon.–Sat. **(M)** **AE.**

PAMPLONA—4 W. 22nd St. (989-1022). Casual. Spanish-continental. Spcls: tapas, shrimp in garlic sauce, filet of sole Marbella, paella Valenciana. Res. sug. L Tue.–Fri. noon–3. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Strolling guitarist. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, V.**

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shish kebob. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private party rooms for 15–25. Closed Sun. **(M)** **AE, MC, V.**

PRIX FIXE—18 W. 18th St. (675-6777). Casual. Contemporary American-French. Spcls: tournedos of Atlantic salmon in horseradish crust with cucumbers and salmon caviar, sauteed foie gras with cracked grain salad and spiced carrot juice vinaigrette, braised lamb shank with herb spatzle and pan-roasted garlic and thyme. Res. sug. L Mon.–Fri. 11:45 a.m.–3. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5:30–11:30, Fri. 5:30–12:30 a.m., Sat. 5–12:30 a.m., Sun. 5–10:30. **(M–E)** **AE, CB, DC, MC, V.**

TIZIANO—165 Eighth Ave., bet. 18th–19th Sts. (989-2330). Casual. Northern Italian. Spcls: woodburning oven pizza, fresh fettuccine frutti di mare, galleti orbino. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m., Sun. 3–midnight. **(M)** **AE, CB, DC, MC, V.**

TULLIO—46 W. 22nd St. (691-4188). Casual. Italian. Spcls: truffle ravioli; Norwegian salmon in champagne sauce; penne with eggplant, ricotta and tomato sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. 5:30–midnight, Sun. 5:30–10. **(M)** **AE, TM.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., in the Citicorp Bldg. (371-3367). Casual. Italian. Spcls: fettuccine Alfredo, grilled free-range chicken with herbs and roasted potatoes, mixed seafood grill Italian style, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, TM, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt (702-5014). Dress opt. American grill. Spcls: carpaccio of venison with blueberries, grilled paillard of salmon with vegetable pasta, roasted duck breast in a spice crust with wild berry sauce. "Seafood Extravaganza" buffet Fri. eve. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2. Champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Casual. American. Spcls: avocado-crabmeat salad with pink grapefruit and fresh ginger, barbecued salmon steak with avocado corn salsa, grilled Dover sole with spicy long green beans and fried leeks. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Jazz Br Sun. 11:30 a.m.–3. Ent. nightly 5:30–11:30. **(M-E)** **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. Reduced rate parking. Private parties for 40–120. **(M)** **AE, CB, DC, MC, V.**

CAPTAIN'S TABLE—860 Second Ave., at 46th St. (697-9538). Dress opt. Mediterranean seafood. Spcls: red snapper en papillote, grilled whole fish with Provençale herbs, broiled langoustine and lobster. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–11:30, Sat. 5–midnight. Closed Sun. **(M)** **AE, MC, V.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American steakhouse. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

COLDWATERS—988 Second Ave., bet. 52nd–53rd Sts. (888-2122). Casual. American-seafood. Spcls: 1¼-lb. lobster, Alaskan steamed or boiled crab legs, 16-oz. boneless shell steak, Cajun catfish. Res. for 6 or more. Br/L daily 11 a.m.–4. D daily 4–3 a.m.Private parties for 15–75. Ent. nightly. **(I–M)** **AE, CB, DC, MC, V.**

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

EL MOROCCO PRESENTS THE DOLL HOUSE—307 East 54th St. (750-1500). *Jacket required. American-Italian.* Spcls: beer batter shrimp with chutney, rack of lamb Dijonnaise, 1-lb lobster tails. Res. sug. D Mon.–Fri. 6–2 a.m., Sat. from 8. Private parties for 150. Dancing. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties 15–150. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: roast muscovy duck breast, glazed with honey and soy on rice noodles; smoked and grilled Maine lobster in lobster broth with corn, potatoes and sweet onions; roasted rack of lamb with artichokes, yellow and purple wax beans and tomato oil. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LA MANGEOIRE—1008 Second Ave., bet. 53rd–54th St. (759-7086). Casual. French. Spcls: endive salad with Roquefort cheese, country toast with goat cheese and duck breast, grilled Norwegian salmon with mustard sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Private parties for 10–30. **(M)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, TM, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE TRIANON—455 Madison Ave., at 50th St. in the New York Palace (303-6032). Casual. Northern Italian-continental. Spcls: fresh shrimp and crabmeat on caesar salad, fruitti di mare, grilled salmon fillet with wilted romaine chive oil. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30 a.m.–2:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

LEXINGTON AVENUE GRILL—569 Lexington Ave., at 51st St., in the Loews New York Hotel (753-1515). Casual. American. Spcls: pan-roasted baby chicken with garlic mashed potatoes, smoked and grilled filet mignon with wild mushrooms, rosemary *shrimp pizza with black olives and mozzarella.* Res. nec. B daily 7 a.m.–11:30. L daily 11:30 a.m.–4. D Mon.–Sat. 4–midnight, Sun. to 11. Private parties for 500. **(M)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

OCEANA—55 E. 54th St. (759-5941). Formal. American seafood. Spcls: Maine lobster with angel hair and tomato sorrel vinaigrette, parfait of rock crab with avocado and roasted peppers, grilled swordfish with roasted vegetable raviolis. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Free D parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PIETRO'S—232 E. 43rd St. (682-9760). Casual. American-Italian steakhouse. Spcls: chopped salad, steak for 2, shell macaroni with brown veal marrow. Res. sug. L Mon.–Fri. noon–4. D Mon.–Sat. 5:30–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in *Omni* Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, TM, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M–E)** **AE, CB, DC, MC, TM, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M–E)** **AE, CB, DC, MC, V.**

SNAPS—230 Park Ave., at 46th St. (949-7878). Casual. Scandinavian. Spcls: warm potato cake with gravlax; halibut with braised fennel in pernod with shrimp aioli; shrimp with stir-fried noodles, soy sauce, ginger and garlic. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–midnight. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). Jacket required. American-Provencal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roasted tomatoes. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Pre-theater D Mon.–Sat. 5:30–6:30. Jazz and blues nightly. Dancing after midnight Tue.–Sat. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: quattro stagione pizza, mezza penne alla siciliana, vitello all parmigiana. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TSE YANG—34 E. 51st St. (688-5447). Dress opt. Peking/Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon–3. D daily 6–midnight. Private parties for 10–60. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZARELA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl., at 49th St and First Ave., in the Beekman Tower. (223-4200). Casual. American. Spcls: salmon au poivre with cabernet sauce, seared skinless chicken breast with poached asparagus and mushroom fumet, roasted grouper filet with lobster sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5:30–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Classical French. Spcls: pan-seared foie gras with duck confit, spiced apple, crisp potato and ginger-beet oil; roast scallops in crisp taro root with lemongrass, spinach and yellow pepper jus; grilled Long Island duck breast with soy glaze, stir-fried vegetables and lotus chips. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon.–Sat. 6–10:30. **(E). Le Bistro d'Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3–6. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: pan seared rib-eye steak with black eyed-pea gravy; griddled sirloin with five peppercorn whiskey sauce, broiled double rib steak. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 9 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E) Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.– Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

CAFE DES SPORTS—329 W. 51st. St. (974-9052). Casual. Traditional French. Spcls: coq au vin, pepper steak, filet sole almondine. Res. sug. L Mon.–Fri. noon–3. D Tue.–Sat. 5–11:15, Sun.–Mon. 5–10. Private parties for 40. **(M)** **AE, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: pan-roasted veal chop with herb mustard sauce, salmon filet with fennel and tomato. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

CHARLOTTE—145 W. 44th St., in the Hotel Macklowe (789-7508). Casual. Contemporary American. Spcls: melange of vegetables with fettuccine, garlic and olive oil; lobster and scallop salad with mixed greens and poppy seed dressing, grilled filet of beef with horseradish cream, beet puree and sauteed spinach. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. from 7 a.m.–noon. L Mon.–Sat. 11:30 a.m.–3. D daily 5–11:30. Pre-theater D 5–7. **(M–E)** **AE, DC, MC, V.**

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, Pad Thai, filet mignon. Res. sug. L Wed. Sat. Sun. 11:45–3:30. D daily 4–midnight. Ent. **(M)** **AE, CB, DC, MC, TM, V.**

DA TOMMASO—903 Eighth Ave., bet. 53rd–54th Sts. (265-1890). Casual. Northern Italian. Spcls: gamberi all'arancio, pollo provencila, homemade tiramisu. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 4:30–midnight, Sun. 4–11. **(M)** **AE, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M) Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

ELLEN'S STARDUST DINER—1377 Avenue of the Americas, at 56th St. (307-7575). Casual. American. Spcls: meatloaf and mashed potatoes, chicken pot-pie, T-bird salad. B, L, D Mon.–Thu. 7:30 a.m.–11:30, Fri.–Sat. to 12:30 a.m., Sun. 8 a.m.–11. Br Sun. noon–4. **(I)** **AE, MC, V.**

44—44 W. 44th St., in the Royalton (944-8844). Casual. American. Spcls: wood grilled salmon leaf with crushed cucumber, walnuts and date salad; grilled muscovy duck breast with spiced tempura shallots and roasted Italian pear; roasted veal kidney and sweetbreads with pumpkin risotto and savory vegetables. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5:45–11:30. **(M–E)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper and pastries till 2 a.m. Private parties for 150-300. Free parking. **(E)** **AE, CB, DC, MC, TM, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE, TM.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: stuffed quail with wild mushrooms and shallot fritters, pink snapper in a citrus and ginger sauce, spiced-breaded filet of lamb with black bean sauce. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theater D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA PRIMAVERA—234 W. 48th St. (586-2797). Casual. Northern Italian. Spcls: fettuccine salmonati, vitello caldo freddo, scaloppine con porcini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Pre-theater D 5–8. Private parties for 50. Closed Sun. **(M)** **AE, MC, TM, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bearnaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Casual. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Private parties for 10–200. Free D parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MAMMA LEONE'S—261 W. 44th St. (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, paillard di pollo con funghi, vitello da vinci, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Sat. 4–11:30, Sun. 2–10. Free D parking. Private parties for 100–500. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M) The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAXWELLS—150 W. 47th St. (869-5482). Casual. American-continental. Spcls: warm duck salad with grand marnier and raspberry vinaigrette, blackened Louisiana catfish with dijon cajun sauce, broiled Colorado lamb chops. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Wed. 3:30–9, Thu.–Sat. to midnight. Private parties for 150. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royal, cassoulet chez Nicole, bouillabaisse. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3:30. Br Sun. noon–3. D daily 5:30–midnight. Pre-theater D 5:30–7. **(M)** **AE, CB, DC, MC, TM, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: mignonnettes de boeuf bordelaise, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. noon–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties 10–1000. Closed Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

SAMPLINGS—1605 Broadway at 49th St., in the Crowne Plaza Hotel. (977-4000). Casual. American. Spcls: Samplings salad, chili crusted calamari. Res. sug. Buffet Br Sun. 11 a.m.–3. D daily 5–midnight. Pianist nightly from 6:30. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: Sea-Grill chowder with lobster, shrimp and clams; charred filet of salmon with pepper ragout; pan seared snapper with rosemary and citrus fruits. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–11. Prix fixe D 5:30–10:30 incl. free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, TM, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: tequila cured salmon with tomatillo salsa, pickled vegetables, and salmon roe; grilled lobster with stuffed squid, clams, and red chile shellfish broth; grilled rabbit loin with cilantro oil, habanero, and braised leg in a crisp tortilla. Res. sug. L Mon.–Fri. noon–3, Sat. to 2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5–11:30, Sun. 6–10:30. **(M–E)** **AE, CB, DC, MC, V.**

CAFE BOTANICA—160 Central Park South, in the Essex House Hotel (484-5120). Casual. Mediterranean. Spcls: pan-seared salmon with carrots, zucchini, and spinach; fricassee of chicken provencale with potato galette; herbed beef stew with spring vegetables and sauteed potatoes. Res. nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 5:30–10:30. S daily 10:30–1:30 a.m. Pre-fixe L. Pre-theater D 5:30–6:30. **(E)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, TM, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

IRENE—117 W. 58th St. (397-4256). Casual. American. Spcls: 2–6 lb lobsters, prime sirloin steak, grilled swordfish. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–11. Private parties for 10–100. Free D parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Casual. Traditional American. Spcls: grilled beef tenderloin, North American salmon steak, double Colorado lamb chops, sauteed Jockey Club crab cakes with mustard sauce. Res. sug. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7. L Mon.–Fri. 11:30–3. Br Sun. 11:30 a.m.–2:30. Late afternoon D 3–5:30. Pre-theater D 5:30–7. D daily 5:30–11. Prix fixe D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, TM, V.**

LE BAR BAT—311 W. 57th St. (307-7228). Casual. Contemporary American grill. Spcls: grilled marinated leg of lamb, Peking duck salad, grilled swordfish with arugula and basil oil. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–midnight, Sun. 4:30–11. Cocktails till 4 a.m. Dancing nightly. **(M)** **AE, CB, DC, MC, TM, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

LE VEAU D'OR—129 E. 60th St. (838-8133). Dress opt. French. Spcl: steak frites, tripe, grenouilles provencale, rack of lamb. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–10:15. Complete L and D. Closed Sun. **(M)** **AE, MC, V.**

LES CELEBRITES—160 Central Park South, in the Essex House Hotel (484-5113). Formal. French. Spcls: burger of fresh duck foie gras with granny smith apples au jus with mixed herb salad, baked bass mariniere on a bed of boulangeres potatoes, squab with cabbage and mashed potatoes in a white truffle oil. Res. nec. D only Tue.–Sat. 6–10:30. Private parties for 12. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

MARCH—405 E. 58th St. (838-9393). Dress opt. American. Spcls: provencal vegetable tart with seard tuna, Atlantic salmon with middle eastern spices, rack of lamb with herbed crust and gnocchi. Res. nec. D only Mon.–Sat. 6–10. Private parties for 10–55. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PASTA LOVERS—158 W. 58th St. (582-1355). Casual. Italian. Spcls: linguini frutti di mare, fettuccine primavera, gitti arabiata. Res. sug. L and D daily noon–11. Private parties for 15–20. **(I–M)** **AE, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar; lobster and chorizo in sweetcorn crepe, corn broth with celery seed; roast venison with caramelized pearl onions, mushrooms and sweet potato, cider vinegar sauce; Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M–E)** **Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M–E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E)** **Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. Tea Mon.–Fri. 3–5. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:30–11:30, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20–75. **(I)** **AE, CB, DC, MC, TM, V.**

Above 60th Street, East Side

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sat.–Sun. through August. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. Contemporary Continental. Spcls: filet of lamb with basil potato puree and garlic chips, fricassee of wild mushrooms and asparagus with ricotta gnocchi and sage, sauteed foie gras with cracked black pepper and sauterne, crisp red snapper served in artichoke olive broth. Res. sug. B daily 7 a.m.–noon. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–5:30. **(E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M–E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

CASALONE—1675 Third Ave., bet. 93rd–94th Sts. (369-1944/1948). Casual. Northern Italian. Spcls: polenta con ragu di funghi; insalata Casalone; black linguini with scallops, squid, shrimp and peppers in a light tomato sauce; 20 oz. Florentine steak cooked on woodburning grill. Res. sug. L daily noon–3. D daily 5:30–11:30. **(M)** **AE, MC, TM, V.**

DIVINO—1556 Second Ave., bet. 80th–81st Sts. (861-1096). Casual. Northern Italian. Spcls: salmon in a cream sauce with raisins; fettuccine Adriatica with shrimp, tomato and basil; veal chop with sundried tomatoes and mushrooms. Res. sug. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

ELIO'S—1621 Second Ave., at 84th St. (772-2242). Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30–midnight. **(M)** **AE.**

540 PARK—540 Park Ave. at 61st St., in the Regency Hotel (759-4100). Casual. American. Spcls: air dried filet mignon with roasted peppers, arugula and artichokes; lobster cobb salad; cedar-planked salmon with roasted pepper and wild mushroom compote.

Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. 11:30–2:30. Br Sun. 11:30–2:30. D daily 6–10. Pianist Mon.–Fri. 6–1 a.m. **(M)** **AE, MC, V.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** **AE, MC, V.**

ISLE OF CAPRI—1028 Third Ave., at 61st St. (223-9626; 758-1828). Dress opt. Italian. Spcls: pennette alla Romana, veal Valdostana, red snapper marechiaro. Res. sug. L and D menu Mon.–Sat. noon–11. Enclosed sidewalk cafe. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JIM MCMULLEN—1341 Third Ave., bet. 78th–79th Sts. (861-4700). Casual. American. Spcls: chicken pot-pie, crabcakes, grilled lamb chops. Res. sug. L daily 11:30 a.m.–4. D daily 4–midnight. Private parties for 25–85. **(M)** **AE, MC, V.**

KULU—1770 Second Ave., bet. 92nd–93rd St. (996-4550). Dress opt. Modern American. Spcls: lobster lasagna with pesto ricotta and wild mushroom, grilled steak with frites allumettes and tomato chutney, magret duck breast with pickled cucumbers and blackberry dressing. Res. sug. D daily 5:30–11. Private parties for 200. **(M)** **AE, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LOWELL HOTEL—28 E. 63rd St. (838-1400). **Post House:** Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.–Fri. noon–4:30. D daily 5–midnight. **(E)** **Pembroke Room:** Casual. Continental. Spcls: English breakfast, 22 different selections of tea. B daily 7 a.m.–10:30 a.m. Br Sat.–Sun. noon–2:30. Tea daily 3:30–6:30. **(M)** **AE, CB, DC, MC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30–10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MIMOSA—1354 First Ave., bet. 72nd–73rd Sts. (988-0002). Casual. Mediterranean. Spcls: baked eggplant with parmesan bruschetta, herb crusted salmon with tarama, paella, grilled veal chop with roasted garlic potato puree. Res. nec. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. 5–10. Jazz pianist Tue.–Sat. 8:30–12:30 a.m. **(M)** **AE, DC, MC, V.**

MUMBLES—1622 Third Ave., at 91st St. (427-4355). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. 11 a.m.–4. Also **603 Second Ave., at 33rd St.** (889-0750). **(I)** **AE, MC, V.**

NANNI IL VALLETTO—133 E. 61st St. (838-3939). Dress opt. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style, baked branzino. Res. nec. L Mon.–Fri. noon–2:30. D Mon.– Sat. 5:30–11:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PARK AVENUE CAFE—63rd St. at Park Ave. (644-1900). Casual. American. Spcls: spit-roasted leg of lamb and lamb chops with tomato couscous, grilled swordfish chop with herbs and lemon. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. Br Sun. 11 a.m.–2. D Mon.–Sat. 5:30–10:45, Sun. 4:30–9:30. Private parties for 30–80. **(E)** **AE, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. Continental. Spcls: flamed lobster bisque, sweetbreads with essence of white truffles and Armagnac, roasted pheasant marinated in reisling, pears and juniper berries, traditional Viennese pastries. Res. sug. B daily 7 a.m.–10 a.m. Br Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–40. **(E)** **AE, CB, DC, MC, V.**

SEL & POIVRE—853 Lexington Ave., bet. 64th–65th Sts. (517-5780). Casual. French-American. Spcls: steak au poivre, roasted duck with brandied berries, Moroccan couscous (Fri.–Sat. only). Res. sug. L daily noon–5. Br Sun noon–4. D daily 5–11. **(M)** **AE, CB, DC, MC, TM, V.**

SESUMI—222 E. 86th St. (879-1024). Casual. Japanese. Spcls: sushi, sashimi, shab shab, lobster and steak. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. Private parties for 25. **(I)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: seared tuna with red miso and enoki mushrooms, corn and radish; steamed halibut with mushrooms, sweet pea broth and crisp leeks; veal chop in a coriander crust, sauternes sauce and escarole; grilled tandoori marinated duck, grilled scallions, lentil pancake and chutney. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Mon.–Fri. 6–11, Sat. 5:30–11:30, Sun. 6–10. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental-mediterranean. Spcls: ginger marinated grilled tiger shrimp over couscous and arugula, Maine lobster with julienne of leeks and carrots in filo pastry, filet mignon dusted in pistachio nuts with a merlot wine sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Fri. noon–2:30. Buffet Br Sat.–Sun. 11/30 a.m.–3. D daily 6–10:30. Dancing every Fri.–Sat. 8–midnight. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. **Le Salon:** B daily 10:30 a.m.–noon. L daily noon–2. Tea daily 2–5:30. **(M)** **AE, CB, DC, MC, V.**

WILKINSON'S SEAFOOD CAFE—1573 York Ave., bet. 83rd–84th Sts. (535-5454). Dress opt. American-seafood. Spcls: snapper with sake and black bean sauce, grilled marinated swordfish, roast lobster with sauce American. Res. sug. D only Mon.–Sat. 6–10:30, Sun. 5–9. **(E)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

BTI WEST—250 W. 86th St. (875-0460). Casual. Burmese-Thai-Indonesian. Spcls: Indonesian rijstaffel feast, BTI red curry duck, Burmese ginger and tealeaf salads. Res. sug. L daily noon–4. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. Private parties for 50. Also **BTI East, 1712 Second Ave., bet. 88th–89th Sts.** (427-1488). **(M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. Gospel Br Sun. 11:30 a.m.–3. D Mon.–Thu. 4:30–11, Fri.–Sat. to midnight, Sun. 3–11. Jazz Tue.–Sat. **(M)** **AE, DC, MC, V.**

JOSEPHINA—1900 Broadway, bet. 63rd–64th Sts. (799-1000). Casual. International. Spcls: grilled ginger glazed calamari, pan-seared sesame coated yellowfin tuna with miso-wasabi sauce, horseradish crusted Norwegian salmon. Res. sug. L Tue.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11:30 a.m.–f3. D Tue.–Fri. 5:30–midnight, Sat.–Mon. 5–midnight. Private parties for 100–150. **(M)** **AE, MC, V.**

PAPPARDELLA—316 Columbus Ave., at 75th St. (595-7996). Casual. Italian/Tuscan. Spcls: Pappardella alla marpi, risotto alla pescatoro, bocconcini alla Fiorentina. Res. for 6 or more. L daily noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: fried calamari, grilled pork chops, chicken pot pie, penne with shrimp, scallions and broccoli. Res. sug. L and D Mon.–Thu. 11 a.m.–12:45 a.m., Fri. till 1:45, Sat. 5–1:45 a.m., Sun. 5–12:45 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(I)** **AE, CB, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Caesar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: grilled marinated quail and granny smith apple sandwich, assiette of venison and guinea hen with fresh peach tarragon sauce, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

TUESDAY'S WEST—246 Columbus Ave., bet. 71st and 72nd Sts. (877-3900). Casual. American. Spcls: hamburgers, salads, steak, beer batter shrimp. No res. Open for L and D daily 11:30 a.m.–2 a.m. Br Sat.–Sun. 11:30 a.m.–3:30. **(I)** **AE, MC, V.**

BRONX

LOBSTER SHANTY—691 Bridge St. (885-1459). Casual. Italian seafood. Spcls: lobster newburg, jumbo lobsters, marina piccola. Res. sug. L daily 11 a.m.–4. D daily 4–1 a.m. Private parties for 70. **(E)** **AE, CB, DC, MC, V**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

RASPUTIN—2670 Coney Island Ave. (718-332-8111). Formal. French-Italian-Russian-American. Spcls: seafood mixed grill, bow-tie pasta with smoked salmon and capers in cream sauce, veal medallions with calvados sauce. Res. nec. L daily noon–2. D Mon.–Thu. 8–midnight, Fri.–Sat. 9–3 a.m., Sun. 8–1 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, TM, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Jacket required. American/continental. Spcls: eggplant ravioli with fine herb salad and tomato-olive oil broth, grilled shrimp tostada with tomato corn salad, tandoori marinated roast salmon with vegetable pakora and lentil cake, roast free range baby chicken grilled cornbread and succotash. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

OTHER EVENTS

COMPILED BY NORMAN VANAMEE

FESTIVALS, FAIRS, AND ANTIQUE SHOWS—The 1992 **Rockefeller Center Tree Lighting Ceremony** is 12/2 at 5:30. Rockefeller Center. Free (698-8901). . . .Heart*Share* presents **A Tree Trimmed in Brooklyn Festival** through 12/3. At One Metrotech Pl., Jay Street and Myrtle Ave. Free (718-330-1101). . . .Wendy Management presents the **New York Armory Antiques Show** on 12/4–6. At the Armory, Park Ave. and 67th St. $8 (472-1180). . . .**The Asbury Film Festival** is 12/4–6 at 8. At FIT, West 27th St. bet. Seventh and Eighth Aves. $10 (366-1337). . . .**Small Press Book Fair** is 12/5, 10 a.m.–6 and 11/6, 10 a.m.–4. Featuring readings by Beat poets Allen Ginsburg, Gregory Corso, Herbert Huncke, and more. At the General Society Library, 20 W. 44th St. Free (764-7021). . . .**The East Village Flea Market** is on weekends, through 12/25, 10 a.m.–6. At Space 2B, 2nd St. and Ave. B. Free (353-8980). . . .The World Financial Center's **Festival of Light and Sound** is 12/6–7, 12/9, 12/10, 12/12, 12/15, 12/17, 12/22, 12/24. At the WFC winter garden. Free (945-0505).

PERFORMANCES—**New York Shakespeare Festival** presents *Public Fringe* on 12/3–4 at 10:30 and *No Shame* with Washboard Jungle on 12/5 at 10:30. Also, *Mo' Madness,* the second annual Festival of New Voices, through 12/13. Call for details. (598-7150). . . .**Unique Projects, Inc** presents *Turn Out* with Amy Pivar and Terry Dame on 12/3 at 8. At the Pyramid Club $7 (979-6394). . . .**The Kitchen** presents *D'Ghetto Eyes II,* film and video by young Black, Latino, Asian, and Native American directors, on 12/3–5 at 8. $8 (255-5793). . . .**Symphony for United Nations** will perform Handel's *Messiah* on 12/7 at 7. At St. Patrick's Cathedral. Free (873-2872). . . .**Lincoln Center** presents *Lincoln Center Salutes the New York Philharmonic,* a celebration of the orchestra's 150th annivesary, on 12/7 at 6:30. Free (875-8400). . . .**La Mama Etc.** presents Theodore Skiptares's *Underground* through 12/13 $12 (475-7710).

BENEFITS—Max Roach will lead the ceremonies for the reopening of **Aaron Davis Hall,** with a performances by Nancy Wilson, on 12/4 at 4. Aaron Davis Hall, West 134th St and Convent Ave. $100 (650-6900). . . .An evening with Yoko Ono, featuring *The Night Larry Kramer Kissed Me,* will benefit **Treatment Action Group** and its fight against AIDS. On 12/4 at 7. Call for info. (242-1900). . . .**The Dancespace Project** presents *Amazing Grace,* a benefit program on 12/5 at 8:30. $15 (674-8112). . . .**New York Cares** is asking New Yorkers to participate in its Fourth Annual Coat Drive through 12/12. Donate a coat to someone who really needs it. Call for drop off locations (888-4644). . . .**Barnes & Noble**'s Fourth Annual Children's Holiday Book Drive runs through 12/24. Books will be used as holiday gifts for underprivileged children and to restock reading rooms in shelters and foster homes. Call for drop off location nearest you (633-3311). . . .**Israel Cancer Research Fund** presents the Tower of Hope Ball on 12/6. At the Pierre Hotel. $350 (969-9800). . . .**Lar Lubovitch Dance Company** celebrates its twenty-fifth anniversary with a holiday ice-skating party on 12/7 at 6. John Curry, Dorothy Hamill, Peggy Fleming, and more to attend. Sky Rink, 450 W. 33rd. $25–$75 (242-0633). . . .**We Care About New York, Inc.** presents an evening with Kathryn Grayson on 12/7 at 8. At Alice Tully Hall. $35-$65 (686-1001).

LECTURES, DISCUSSIONS, AND READINGS—**New York University** presents *1492–1992 Crossurrents of Culture,* a symposium on the legacy of 1492, on 12/2 at 6. Free (995-3336). . . .**Lincoln Center** presents *Buddy Bolden and the Early Days of New Orleans Jazz,* a lecture and slide presentation by Donald Marquis, on 12/7 at 6:30. $10 (721-6500). . . .**The Academy of American Poets** presents readings by Irving Feldman and Alicia Ostriker on 12/2 at 6. $5 (274-0343). . . .**The Poetry Society of America** presents *New Poets: The Extraordinary in the Ordinary,* with readings by Edward Hirsch, Elizabeth Macklin, and Michael S. Weaver, on 12/2 at 7. $8 (254-9628). . . .**The Academy of American Poets** presents readings by Irving Feldman and Alicia Ostriker on 12/2 at 6. $5 (274-0343). . . .**Poets House** celebrates the poetry of Jean Garrigue with readings from her works and a reception on 12/3. $3 (431-7920). . . .**La Mama La Galleria** presents poetry by Joe Elliot on 12/4 at 8 and a reading of *It Must Be Him* by Eric Lane on 12/5 at 8. Contributions accepted (505-2476). . . .**Center for Communications** presents The Best of International Television Banff 1992 on 12/4–12/5 at 12. With John Leonard, Ken Tucker, and Richard Zoglin. $5 (836-3050). . . .**The Poetry Project** presents *Uncensored: Writers Read From Their Journals* with Tyrus Corsi, Kim Lyons, Deborah Pintonelli, and Edwin Torres on 12/4 at 10:30, readings by Heather Winter, Joshua Sinel, Elizabeth Lapin, and Timothy Martin on 12/6 at 3, and an open reading hosted by Wanda Phipps on 12/7 at 7:30. At St. Mark's Church. $5 (674-0910). . . .**The Unterberg Poetry Center of the 92nd Street Y** presents readings by Rosellen Brown and Gloria Naylor on 12/7 at 8. Call for info (996-1100). . . .**The New York Shakespeare Festival**'s Public Books: The Fall Literary Series presents readings by Larry Rivers and Helen Fisher on 12/7 at 8. $5 (598-7150). . . .**Limbo Cafe** presents a reading by Richard Price on 12/8 at 7. Free (477-5271). . . .**Queens College Reading Series** presents Rosellen Brown on 12/8 at 7. $3 (718-997-4646). . . .**Beat Poet Reading**—see Festivals.

TOURS

ENCLAVES OF ELEGANCE—12/6: Explore the Old Merchant's House, its contemporaries, and the era in which it flourished. Meet at the Washington Sq. Arch. Proceeds go to the Old Merchant's House. $15 per person or 2 for $25; reserve (777-1089).

DISCOVERY ART TOURS—12/5, 12, 19 at noon: **SoHo Vision.** Explore the SoHo art scene with visual artist Jill Levine as your guide. Meet at the Andre Zarre Gallery, 154 Wooster St. $20 adults; $12 students and seniors; reserve (516-621-3786).

CITYWALKS—Tours with John Wilson. Weekday walks through December: Thurs. at 10 a.m.; Fri. at 3, **Greenwich Village.** Meet at the southeast corner of Fifth Ave. and 8th St. . . .Fri. at 10 a.m., **Historic New York: City Hall to the Battery.** Meet at Broadway and Murray St. . . .Thurs. at 3, **Lower East Side.** Meet at 2 Mott St. $12 (989-2456).

MUNICIPAL ART SOCIETY—12/5 from noon to 5, **West Wing of Brooklyn Museum.** $14. Weekday tours: Mondays, **Hidden Treasures of 19th Century New York.** . . .Tuesdays, **Immigrant New York.** . . .Wednesdays, **Historic Squares.** . . . Thursdays, **New York Old & New.** . . .Fridays, **Great Midtown Manhattan Buildings.** All weekday tours run 11 a.m. to 12:30. Call for reservations and meeting spot. $10 adults; $8 students, seniors and MAS members (439-1049).

BIG ONION WALKING TOURS—12/5 at noon, **Immigrant New York.** . . .12/6 at noon, **Ellis Island.** $15 adults; students and seniors $12. . . .12/6 at 1, **Jewish East Side.** $9 adults, $7 students and seniors; reserve (439-1090).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—12/5 at noon, **Peddler's Pack.** A costumed guide traces the life of an actual immigrant family as the tour stops at the Daily Forward Building, the Educational Alliance, a yeshiva, and other historic places related to the immigrant experience. $12; seniors and students $10 (431-0233).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 12/6 from 1 to 4, **New York's New Mosque.** $15.

URBAN EXPLORATIONS—12/5 at 1, **Galleries of SoHo.** . . .12/6 from 1 to 4, **The Lower East Side.** $12; reserve (718-721-5254).

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10. Call for weekday and mini-van tour ($20; for reservations call 388-2286) schedules. 12/5, 13, 19, 26 at 2: **A Village Chistmas.** Meet at Washington Square Arch to see a Greenwich Village full of cheer. . . .12/6, 13, 27 at 2: **Christmas in Chelsea.** Explore the Chelsea of Christmas past when you meet at the Flatiron building, Fifth Ave. and 23rd St. . . .12/5, 12, 19, 26 at 6; 12/6, 12, 20 at 2: **Ghost of Christmas Past.** Meet at Washington Square Arch to visit some Greenwich Village haunts. . . .12/5, 12, 19, 26 at 6: **Holiday Cheer.** Toast the holidays on a bar and tavern tour through Greenwich Village. Meet at Washington Square Arch. Drinks and tips not included. . . .12/5 at 6, **Holiday Horror.** Meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes. . . .12/6, 13, 20 at 2, **Miracle on 34th St.** Meet at 29 E. 36th St. to relive the classic holiday movie on Murray Hill. . . .12/5, 12, 19 at 2: **Christmas Midtown Magic.** A tour of Fifth Ave. and the surrounding neighborhood leaves from 2 Columbus Circle. . . .12/5, 12, 19 at 2: **Literary Christmas Walk.** Meet at the Washington Sq. Arch to join New York poet and actor Tom Farrington on a literary Christmas stroll.

CENTRAL PARK—"Walks and Talks." 12/6: **Meet "Professor Air-n-Water."** Visit the laboratory of nature scientist, and watch him perform experiments with natural and household items. Call the Rangers (427-4040) for time and reservations.

LOOK FOR WILD FOODS—"Wildman" Steve Brill walks in our town's parks every weekend, in search of edible plants in the environment. Phone for details, rules, and information about fees (718-291-6825). Most walks are 11:45 a.m.–3:45. 12/5: Prospect Park, Brooklyn. 12/6: Central Park.

COMPILED BY KATE O'HARA

SPORTS

FOOTBALL—**Giants,** Giants Stadium, E. Rutherford, N.J. (201-935-8222). 12/6 at 4 vs. Washington. All home games are sold out. . . .**Jets,** Giants Stadium, E. Rutherford, N.J. (516-538-7200). 12/13 at 1 vs. Indianapolis.

HOCKEY—**Rangers,** Madison Square Garden (465-MSG1). $12–$32. 12/2 at 7:35 vs. Detroit. 12/6 at 7:35 vs. Toronto. . . .**Islanders,** Nassau Veterans Memorial Coliseum, Uniondale, L. I. (516-794-4100). $14–$35. 12/5 at 7:35 vs. Washington. . . .**New Jersey Devils,** Byrne Arena, E. Rutherford, N.J. (201-935-6050). $14–$34. 12/5 at 2:05 vs. Boston.

BASKETBALL—**Knicks,** Madison Square Garden (465-MSG1). $12–$50. 12/1 at 7:30 vs. Portland. 12/5 at 1 vs. Milwaukee. . . .**New Jersey Nets,** Meadowlands Arena, E. Rutherford, N. J. (201-935-8888). $10–$100. 12/2 at 7:30 vs. Atlanta. 12/4 at 7:30 vs. San Antonio.

STEPS—**Members Only 10K Run.** 12/6 at 10 a.m. in Central Park. Road Runners Club, 9 E. 89th St. (860-4455).

COMPILED BY KATE O'HARA

Dine. Free Wine.
Dine. Free Wine.
Dine. Free Wine.
Limited Time.
We welcome you and your family to break bread and toast to the opening of Pauly's. Now until Dec. 20th, we will give you a free personal bottle of wine with every entree. A Salud!
Pauly's
FAMILY STYLE RISTORANTE
450 6th Ave. (bet. 10 & 11) 777-7427
Opening Dec. 3rd 400 E. 57th St. (1st Ave.) 888-4610
LUNCH . DINNER . BAR . PARTIES

zutto
It's Japanese
BAR • RESTAURANT 77 HUDSON ST. N.Y.C. TRIBECA.
RESERVATIONS CALL 233-3287

LA RESERVE
FRENCH RESTAURANT
★ ★ ★ N.Y.Times— May 1st 1992
Forbes—Gourmet
Parties • Discount Parking after 5:30 PM
4 West 49th St. (West of 5th Ave.) 247-2993
Rockefeller Center

La Veranda
Theatre Goers Haven
Prix-Fixe Dinner
Elegance at Moderate Prices
FREE PARKING 5 P.M. to 1 A.M.
163 W 47 St. NYC • 212-391-0905

"Where Broadway meets Bangkok"
Danny's
Grand Sea Palace
RESTAURANT, PIANO BAR & SKYLIGHT ROOM CABARET
346 WEST 46TH STREET - NEW YORK, NY 10036
(212) 265-8130 (212) 265-8133

THE SPIRIT OF COMMUNITY
THE SALVATION ARMY
Join your neighbors and The Salvation Army.
We're working together to make our town an even nicer place to call HOME!

ACTIVITIES FOR CHILDREN

COMPILED BY JOANNE CHEN

GROWING UP WITH OPERA—First Stop--Opera! For ages 5–14. 12/5–12/6 at 11, 1, and 3: A lively introduction to opera, with characters from *The Marriage of Figaro, Hansel & Gretel,* and others. Samuel B. & David Rose Building's Clark Studio Theater, 70 Lincoln Center Plaza (769-7008). $15; reserve.

NORDIC DELIGHTS—Films from Scandinavia. For ages 6 and up. 12/5–12/6 at 2: *Miracle in Valby*. Walter Reade Theater, 165 W. 65th St. (875-5601). $4; adults $7; reserve.

FLORENCE GOULD HALL CHAMBER PLAYERS—For ages 6–12. 12/5 at 2: A Christmas concert featuring Poulenc's *The Story of Babar* and Prokofiev's *Peter and the Wolf.* 55 E. 59th St. (355-6160). $15; reserve.

DANCING ON ICE—For all ages. 12/7 from 6–8:30: A skating benefit for the Lar Lubovitch Dance Company. Ice Theatre of New York, Rosalynn Sumners, and others perform; plus prizes, food, skate-rental, and lessons. Sky Rink, 450 W. 33rd St., 16th Floor (242-0633). $25; adults $75; reserve.

THE "BITTEN" APPLE—For all ages. 12/6 from noon–6: The All Saints R. C. School auditorium will be transformed into a pint-sized version of the Big Apple, where kids can shop at Maysees (the world's smallest store), bid for art at Kristy's, and more. 130th St. off Madison Ave. (Ruth at 502-0178). Free; adults $3.

THE PHOENIX ENSEMBLE—The Magic Sparrow. For ages 5–11. Through 12/13. Tues.–Fri. at 7, Sat.–Sun. at 2 and 5: The story of a princess who sprouts balloons. UBU Rep, 15 W. 28th St. (826-9832). $12.

SUNDAY SCIENCE SPECTACULARS—Scientific Classification. For ages 6–10. 12/6 at 10 and 1: Start a field guide, and see why leaves change color. 92nd St. Y's Warburg Lounge, at Lexington Ave. (996-1100). $40, 1 adult and child; $10, each additional child; reserve.

MOSCOW REGIONAL PUPPET THEATRE—For ages 4–10. 12/5 at 11 and 1: Nikolai Chichkine presents a world premiere, in Russian and English, about the importance of living together on earth. The Triplex, 199 Chambers St. (346-8510). $7; reserve.

LITTLE RED SCHOOL HOUSE—For all ages. 12/5 from 11–5: Kids learn to make handmade gifts, while parents browse through crafts by professionals. 196 Bleecker St. (477-5316). Free; adults $2.

LITTLE ORCHESTRA SOCIETY, Dino Anagnost conducting. **Babes in Toyland.** For all ages. 12/6 at 3, 12/7 at 6:30: Musicians, singers, and dancers transform the Winter Garden into a real Toyland. World Financial Center, West St. between Vesey and Liberty St. (945-0505). Free.

LITTLE PEOPLE'S THEATRE COMPANY—For ages 2–10. Through 1/10/93. Sat. and Sun. at 1:30: *Wilbur the Christmas Mouse*. Sat. and Sun. at 3: *Santa Claus and the Christmas Bell*. 39 Grove St. (765-9540). $7; reserve.

THEATREWORKS/USA—Heidi. For ages 7 and up. 12/5–12/6 at 12:30: A musical about a Swiss orphan girl. Promenade Theatre, Broadway and 76th St. (677-5959). $16; reserve.

HENRY STREET SETTLEMENT—Harlem River Drive. 12/6 at 2: For ages 4–12. Puppets drive and jive through jazz history. Louis Abrons Arts Center, 466 Grand St. (598-0400). $3; adults $4; reserve.

WEST END GATE—For ages 3–9. Sat. at 1: Musical clown **Princess Pricilla** presents songs and skits. Broadway, bet. 113th and 114th Sts. (662-8830). $7; reserve.

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—Singalong. 12/7 at 4: For ages 4–8. Holiday songs with Jeff Sorg. 96th St. Branch, 112 E. 96th St. (289-0908). . .**Storytelling.** 12/2 at 4: For ages 4–7. "Imagine That" with Tim Norman. Yorkville Branch, 222 E. 79th St. (744-5824). 12/3 at 6:30: Eleni Constantelos celebrates St. Nicholas Eve. Donnell Library Center, 20 W. 53rd St. (621-0636). 12/5 at 2:30: For ages 7 and up. Holiday stories with Eleni Constantelos. Donnell Library Center, 20 W. 53rd St. (621-0636). 12/7 at 4: For ages 5 and up. African and African-American stories with music. Hamilton Fish Park Branch, 415 E. Houston St. (673-2290). . . **Performances.** 12/3 at 4: For ages 3–8. Puppet Art Troupe's Mark McKillip performs *The Magical Toymakers*. Columbus Branch, 742 10th Ave. (586-5098). 12/3 at 3:30: For ages 4–7. "Music, Movement, and Storytelling" with Kathy Price Van Felix. Aguilar Branch, 174 E. 110th St. (534-2930); reserve. 12/4 at 3:30: See 12/3 at 3:30. Today at Inwood Branch, 4790 Broadway (942-2445). 12/7 at 4: See 12/3 at 3:30. Today at George Bruce Branch, 518 W. 125th St. (662-9727). 12/8 at 3:30: For all ages. Theo Powell and his rabbit, boa constrictor, and more. Jefferson Market Branch, 425 Sixth Ave. (243-4334). 12/8 at 4: For ages 7–12. Lucrece Louisdhon performs "Stories, Dances, and Songs from Haiti." Countee Cullen Branch, 104 W. 136th St. (491-2070). . . **Workshops.** 12/4 at 4: For ages 7–12. Button making. 115th Street Branch, 203 W. 115th St. (666-9393); reserve.

PUPPET PLAYHOUSE—For ages 2–7. Sat. and Sun. at 10:30 a.m. and noon: **The Gingerbread Puppets** present *Icicle Capers*. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

CHILDREN'S MAGIC MATINEE—For ages 4–10. Sat. at 2: The audience gets into the act in **Brian McGovern and Imam**'s magic show. Mostly Magic, 55 Carmine St. (924-1472). $10; reserve.

WINGS THEATRE COMPANY—The American Clothes of Millicent Montrose. For ages 5–12. Through 12/27. Sat. and Sun. at 1: A musical by Bill Solly. 154 Christopher St. (627-2961). $5, reserve.

TWINKLEBERRY & NUTKIN—For ages 2–6. 12/5 at 10:30 a.m.: **Storytime.** 311 E. 81st St. (794-2565). Free.

CENTRAL PARK PROGRAMS—Sponsored by the Central Park Conservancy. 12/5 from 1–2:30: Create candles with the Merry Wizard of Wax. Belvedere Castle, 79th St., south of Great Lawn (772-0210). 12/6 from 1:30–3: Learn "pop-up" techniques that will make your homemade holiday greeting card a standout. 65th St., midpark (794-6565). Free; reserve.

PIPS COMEDY CLUB—For ages 3–12. Sun. at 1:30 and 3:30: Comedy, magic, and ventriloquism. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50, reserve.

LAGUARDIA COMMUNITY COLLEGE THEATER—For ages 3–10. **Dragonwings.** 12/5 at 1:30: A dragon inspires an immigrant boy's father to build one of the world's first airplanes. 31-10 Thompson Ave., Long Island City (718-482-5151). $6; reserve.

QUEENS CHILDREN'S THEATER—The Left-Out Leprechaun. For ages 4 and up. Through 12/6. Sat. and Sun. at 1: A musical about the only leprechaun in Ireland who doesn't know where the pot of gold is buried. Marketplace Mall in Glen Oaks, Union Tpke. and 258th St., Queens (718-343-1052). $5; adults $6.

BOOKS

LEGS AND ALL, by Shirley Greenway. Preschool. Whispering Coyote Press, $3.95.

SAM VOLE AND HIS BROTHERS, by Martin Waddell; illustrated by Barbara Firth. Preschool–Grade 1. Candlewick Press, $14.95.

JAKE, A LABRADOR PUPPY AT WORK AND PLAY, by Robert F. Jones; photographed by Bill Eppridge. Grades 1–3. Farrar, Straus & Giroux, $15.

THE ADVENTURES OF CHATTERER THE RED SQUIRREL, by Thornton W. Burgess; illustrated by Harrison Cady. Grades 2–5. Dover Press, $1.

COMPILED BY BERNICE KANNER

NIGHTLIFE
DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 12/2: Sun Meidia and Her Trio. 12/3: Joan Tyler Blues Band. 12/ 4, 5: Ray Barretto Sextet. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 12/6 at 9 and 11:30: Yellowjackets. 12/7 at 9 and 11:30: Trudy Desmond. 12/8–13: Chaka Khan. Every Fri.–Sat. following the last set until 4 a.m.: "Late Night with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 12/4: Jimmy Webb. 12/5: An Evening with Christine Lavin. 12/6: Brand X with Percy Jones, John Goodsall, and Frank Katz. 12/7: Maura O'Connell; Don Henry. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 12/5: Pianist Mulgrew Miller with Lewis Nash on drums and Christian McBride on bass. 12/6: Saxophone Joshua Redman with Kevin Hays on piano and Dwayne Burno on bass. 12/7–12: Pianist James Williams and Ray Drummond on bass. Sets at 10, midnight and 2 a.m. **AE, CB, DC, MC, V.**

THE CAJUN—129 Eighth Ave., at 16th St. (691-6174). New Orleans style restaurant featuring dixieland jazz. Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch & Styles' Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The New Atlantic Jazz Band. Sun.: The Three Notes with Jon Seiger. Mon.: Don Reich Swing Quintet. Tue.: Stanley's Washboard Kings. Music Mon. 7–10, Tue.–Thu. from 8–11, Fri. 9–midnight, Sat. 8:30–midnight. **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). American restaurant with jazz. 12/3–5, from 9–1 a.m.: Mike Longo Duo. **AE, CB, DC, MC, V.**

CBGB—315 Bowery (982-4052). Rock club. 12/5, 6: The Jesus Lizard. 12/8: Fossil; Bone Club. **No credit cards.**

THE CHINA CLUB—2130 Broadway, bet. 74th–75th Sts. (877-1166). Dance rock club featuring bands every Tue.–Sat. 12/2 at 10:30: Annie O'Shay; Steve Ferrone with Will Lee, Joe Caro, and Leon Pendardis at 11:30. 12/3 at 9:30: Dan Marshall; Tonto Tonto at 10:30. 12/4 at 10:30: The Hidden Persuaders. 12/8: at 9:30: Rattling Bones; Broomhellda at 10:30. **No credit cards.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Sets at 9:30 and 11:30, with an extra set Fri.–Sat. at 1 a.m. 12/4, 5: Blues guitarist Danny Draher. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 12/4: Noel Hill on concertina. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 12/6: Chris Connor. 12/7: Les Paul Trio. 12/8–13: Mose Allison. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Milton Sealey Trio with Yas Takeda and Bruce Cox, every Tue.–Sat. from 7:30–12:30 a.m. The Steve Bill Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. Pianist Yvonne Purcell alternates with the trios on Sat. and Sun. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 12/2: Rio Clemente Trio. 12/3: Pete McGinnis Quintet. 12/4: Gwen Cleveland Quartet. 12/5: Jerry Weldon Quintet. 12/6: Lee Musiker Trio. 12/7: Dick Hyman. 12/8: Stephanie Nakasian Quartet. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. 12/2–5: Pianist Steve Kuhn with David Finck on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 12/2: Bill Bickford's Big Food, Soul Coughing, Funk Nervosa. 12/3: Hamiett Bluett/Okyerem Asante; 17 African Drums and A World Sax. 12/4: Box & No Safety. 12/5: Elliott Sharp's Carbon. 12/6: Fred Lonberg-Holm Quartet; Billy Martin - Illy 'B'; Dave Tronzo Trio. 12/7: *Thomas Chapin Trio plus Brass* featuring Mario Pavone, Michael Sarin, Al Bryant, Curtis Fowlkes, Marcus Rojas and Peter McEachern. 12/8: "Jimmy Hendrix Celebration". **AE, MC, V.**

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). Every Fri.–Sat. from 6–9: *Madison Ave.*, a new musical. 12/2: Swinging Steaks; The Hill People; Passion Kills; Pull My Daisy. 12/3: Songwriters Hall Of Fame Show. 12/4: Rhett Tyler, Dessler Blue, This Is It, Phil Gammage and Night Train, The Sons. 12/5: Soul of R & B Review with Billy Vern and special guests. **AE, CB, DC, MC, V**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 12/2: Bobby Radcliff. 12/3: Johnnie Johnson plus David Keyes. 12/4: Little Buster and The Soul Brothers. 12/5: The Robert Ross Blues Band. 12/6: Blues Jam hosted by the Popa Chubby Blues Band plus special guests. 12/7: Ladies Night with The Black Widow Band. 12/8: Tout Le Monde with Tony Garnier, Michael Hill, Rusty Cloud, Cornielius Bumpus and others. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 1/2, Tue.–Sat. at 9:15 and 11:15: Vernel Bagneris Presents *Jelly Roll Morton: A Me-Morial.* Woody Allen and the New Orleans Funeral and Ragtime Orchestra hold forth most Mondays. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: The Bob Litwak Group with Bucky Pizzarelli followed by the Bob Thosen Big Band. Thu.: Stan Rubin Band with David Bell. Fri.: Lou Anderson Band followed by Vince Giordano and the Nighthawks Big Band. Sat.: Singer Remo Capra followed by the Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars followed by Club Brazil. Mon.: Smith Street Society Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 12/2: The Great Red Shark. 12/3: Insufficient Data; Turnstyles. 12/4: Blue Meanies; Four Sticks - A Led Zeppelin Tribute. 12/5: Beggers Bash; Glass Onion - A Beatles Tribute. 12/6: Steel Breeze. 12/7: Four Sticks. 12/8: The Soft Parade. **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Every Tue. from 9:30–1:30 a.m.: Pat Cisarano. Wed. from 9:30–1:30 a.m.: Cynthia Scott. Thu. from 9:30–1:30 a.m.: Sandi Blair. Fri. from 9:30–1:30 a.m.: Jean Dushon. Sat. guest bands from 10–2 a.m. Sun. from 7–11: The Hans Schuman Trio. Mon. from 8:30–12:30: Lester Lanin. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 12/2: Latin Jazz Explosion with Eddie Palmieri. 12/3: Saxophonist Leo Sandelman. 12/4: Skah Shah/Maniiak. 12/5: The Cape Verde Show. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 12/6, 8–13: John Scofield Quartet featuring Joe Lovano, Dennis Irwin, and Bill Stewart. 12/7: The music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. Sets Mon.–Thu. and Sun. from 9 and 11, Fri.–Sat. from 9, 11, and 12:30 a.m. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 12/4, 5: Gerald Alston. Every Sun. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Tue: Bea Montgomery's "Night Of Stars." **AE, DC, MC, V.**

TIME CAFE—380 Lafayette St., at Great Jones St. (533-7000). **Downstairs:** Every Thu., The Mingus Big Band. Sets at 9 and 11. **No credit cards.**

TRAMPS—45 W. 21st St. (727-7788). 12/2: Pat Travers Band. 12/3–5: The Meters featuring Art Neville, George Porter, Jr., Leo Nocentelli and Russell Batiste. 12/8–10: Little Richard plus The Belmont Playboys. **AE, MC, V.**

VILLAGE CORNER—142 Bleecker St. (473-9762). Bistro atmosphere with solo jazz pianists nightly. Through 12/6: Bob Hamilton. 12/7–12: Carol Britto. Music Sun.–Thu. from 9–2 a.m., Fri.–Sat. from 9–3 a.m. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 11/25 at 9: *El Barrio '92*, musical comedy revue with co-hosts Angel Salazar and Daphne Rubin-Vega featuring J.J. Ramirez, Kenya Bennett, Andres Fernandez, Santi Suaviro and others. **Terrace:** Every Mon., Raphael D'Lugoff Trio. Tue., Daphne Hellman and Hellman's Angels. Sat.–Sun. from 6–10: Singer-pianist Jay McGovern. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 12/6: Toninho Horta featuring Gary Peacock and Billy Higgins. 12/7: The Vanguard Jazz Orchestra. 12/8–13: Jackie McLean Sextet with Allen Palmer, Steve Davis, Rene McLean, Eric McPherson. **No credit cards.**

VISIONES—125 Macdougal St. (673-5576). 12/2, 3: Joe Locke Quartet featuring George Cables, Ed Howard, Marvin "Smitty" Smith. 12/4, 5: Brian Lynch Quartet. 12/8: Bolcle Freres, S.A. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 12/2: Singer-pianist Al Lyles. 12/3–5: Roy Meriwether Trio. 12/6: Lenora Helm Duo. 12/7–9: Singer-pianist Teri Thornton. **AE, MC, V.**

COMEDY/MAGIC

BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. Through 12/5: Robbie Printz, Scott Larose and Kevin Brennan. 12/7: Open Mike with Helen Keaney. Shows Sun.–Thu. at 9:30, Fri.–Sat. at 8, 10 and midnight. **AE, MC, V.**

CAROLINE'S COMEDY CLUB—1626 Broadway, bet. 49th–50th Sts. (757-4100). A new location for the club with an exciting modern room. 12/2 at 8, 12/3 at 10:30: Phyllis Stickney with Keith Robinson and Robin McFadden. 12/3, 6 at 8, 12/4 at 9, 12/5 at 8 and 10:30: Ritch Shydner with Paul Kozlowski and Brian McFadden. 12/8–10, 13 at 8, 12/12 at 8 and 10:30: Dom Irrera. **AE, CB, DC, MC, V.**

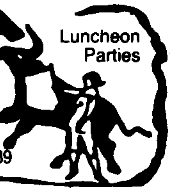
LITTLE ITALY IS...
ESTABLISHED 1902
Angelo
OF MULBERRY ST., INC.
RISTORANTE ITALIANO
SIMPLY THE BEST!
146 MULBERY ST., NYC
(212) 966-1277 • Credit Cards Accepted
OPEN 6 DAYS LUNCH & DINNER
(CLOSED MON.)
FREE PARKING SUN. to FRI.

FRENCH BISTRO
steaks
fondues
salades
home
made
soupes
la bonne soupe
48 w 55th st nyc
586-7650
american express is welcome.
open 7 days.

APPLE
RESTAURANT & BAR
17 WAVERLY PLACE, NY
(212) 473-8888
VEGETARIAN AND INTERNATIONAL CUISINE

IRENE
A New Restaurant Celebration
SPECIAL PRE THEATRE DINNER
APPETIZER, SALAD CHOICE OF
SIRLOIN STEAK, CATCH OF THE DAY OR
2 LB LOBSTER, DESSERT & COFFEE PLUS
$30.00
FREE PARKING 6PM to 1 AM NEXT DOOR
117 West 58th St. NYC (212) 397-4256

CINECITTA
Fine Italian Restaurant
in the ♥ of Tribeca
Private Parties up to 400
Lunch & Dinner (Till 1am) Mon—Sat
105 Hudson St. (Corner of Franklin) 941-5900



SEVILLA
Luncheon
Parties
FINEST SPANISH CUISINE
LUNCH•COCKTAILS•DINNER
famed Paella a la Valenciana
62 CHARLES ST. (W. 4 St.) WA9-3189

Jean Jacques Rachou
La Côte Basque
Luncheon • Dinner
Closed Sunday
5 East 55th Street, N.Y.C. Tel. 688-6525

NIGHTLIFE

DANGERFIELD'S—1118 First Ave. (593-1650). Through 12/6: The Most Brothers, Tom Whitely, Keith Thomas, Nancy Redman, Mike Eagan, Kent Kasper, Danny Curtis, and Scott Bruce. 12/7–13: Kent Kasper, Jim David, Mike Eagan, John Rizzo, Scott Bruce, Al Romero, Danny Curtis, and Mike King. Sun.–Thu. at 8:45, Fri. at 9 and 11, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 12/2: Comedy-magicians Meir Yedid and Imam. 12/3: Magician Eric DeCamps, comedy-magicians Imam and Professor Baxter with pianist Rich Sanders. 12/4, 5: Magician Rocco, comedienne Leslie Duncan, guitarist Guy Davis with pianist Rich Sanders. 12/8: Comedy-magicians Mark Mitton and Imam. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 12/6: Jonathan Solomon, Adam Ferrara, Jon Stewart, Billy Jaye. 12/8–13: Brett Butler, Jon Stewart and Joe Bolster. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

ADELAIDES SOHO SUPPER CLUB—492 Broome St. (966-3371). Intimate supper club atmosphere featuring live swing music every Wed.–Sun. from 9, and old fashioned Italian food. **AE.**

COUNTRY CLUB—210 E. 86th St. (879-8400). Elegant, romantic 1940's style supper club featuring dancing to Gerard Carelli and the Country Club Swing Orchestra, Tue.–Sat. from 7:30. **AE, DC, MC, V.**

NEW YORK, NEW YORK ... THE SUPPERCLUB—131 E. 54th St. (752-6969). The latest 1940's style supperclub with dancing to Allan Harris and his Trio every Tue.–Sat. from 10–4 a.m. Pianist Richards Siegel plays Tue.– Fri. from 6–9. Con Astone appears Mon. from 6–midnight and Fri. from 9–3 a.m.; John Jason takes over every Tue.–Wed. from 9–3 a.m. **AE, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu. and Sun. from 2:30–11. **AE, V.**

THE SUPPER CLUB—240 W. 47th St. (921-1940). Romantic elegant 40's style club with dining and dancing to the Dayton Selby Trio from 8–10:15, alternating with Rick Bartlett and the Barry Levitt Orchestra, every Tue.–Sat. from 9–1 a.m. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Fri.–Sat. at 6:30, and Sun. at 3: Jazz-singer Blossom Dearie. Through 12/13, Tue.–Thu. and Sun. at 9, Fri.– Sat. at 9 and 11:15: Singer Melba Moore. **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 12/2: Baus & Troche with *Candid Tandems;* Jon Andersson and Greta. 12/3: Maggi-Meg Reed; Pamela Shafer, musical; Singer Ron Torres. 12/4: Singer Joan Levine; Steve Rosenfield's The Stand-Up Comedy Experience; Singer Susan Handy with Paul Katz. 12/5: Singer Doug Anderson; Steve Rosenfield's The Stand-Up Comedy Experience; Pamela Shafer; Beth Wishnie and Rachel Hanser; *Sex, Lies and Broadway Shows,* musical revue; Midnight with Mercedes Hall. 12/6: Singer Sammy Dicaro with Ross Paterson. 12/7: Benefit with K.T. Sullivan and Ronny White; *Honky Tonk Blues,* musical tribute to Hank Williams. 12/8: Students of Ed Dixon and Monica Robinson; Singer Sharon Squibb; Singer Shana Bousard with Joe Bousard. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 12/2: Merry Christmas Happy Hanukkah or Whatevuhi, music and comedy; Jazz Pizzazz, musical showcase. 12/3: Josey & Zak; Stars of Tomorrow finals. 12/4: Cloudy in the West, one woman show. 12/5: Gotham City Improv.; Cloudy in the West; Bingo With Flossie, comedy. 12/6: Josey & Zak. 12/7: Stars of Tomorrow Semi-Finals; A Titch Pale, one woman show. 12/8: Singer Margret Avery; *Lust!* musical revue. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 12/2: Singer Deb Boily; Singer Marlene Maynard. 12/3: Lina Koutrakos Cabaret Class Recital. 12/4: Singer Kate Ostrow; Miss Coco. 12/5: Singer Ricky Ritzel; Singer Annie Hughes. 12/6: Teddycare - Ruby Rims benefit for hospitalized children. 12/7: *Monday In The Dark With George.* **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 12/2: Singer Lois Griffin; John O'Brien's Utica Christmas, benefit. 12/3: Anne Mulhall, characterization; Singer-songwriter-guitarist Parker Hill. 12/4: Musical comedy with Dale Stine; Linda Gelman and Carol Schindler, comedy duo. 12/5: Singer-songwriter Steve Stavola; Tommy Femia as Judy Garland!, celebrity impersonation. 12/6: Lee Byar, celebrity female impersonation. 12/7: Scott Traudt and his Ladies "Just Us"; Singer Jackob Hofffman. 12/8: J.Q. and The Bandits. **No credit cards.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 1/2, Tue.–Sat. at 8 and 10:30: *Make Someone Happy! The Jule Styne Revue,* starring Ann Hampton Callaway, Gregg Edelman, David Garrison, Dolores Gray, Kay McClelland, Jay Leonhart and William Roy. **AE.**

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). **Cabaret:** 12/6: Nancy Dussault. 12/7 at 8 and 10:30: "Singers and Songwriters Showcase" with Portia Nelson and Jill Corey. **AE, CB, DC, MC, V.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Cabaret theatre supper club. *Forever Plaid,* Tue.–Fri. at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. 12/2 at 10:30, 12/6 at 10: Judy Jensen. 12/3, 4 at 10:30: Ellen Kaye. 12/7 at 8: The New Music Revue; Andy Holliday for EFA at 10:30. 12/8 at 10:30: Hot Sauce. **AE, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 1/30, Tue.–Thu. at 9:30, Fri.–Sat. at 9:30 and 11:30: Andrea Marcovicci sings *Just Kern.* **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 12/31, Tue.–Sat. at 8:45 and 10:45: Bobby Short returns for the season. **Bemelmans Bar:** Every Tue.–Sat. from 9:45–12:45 a.m.: Jazz singer-pianist Ronny Whyte. Every Mon., singer-pianist Kurt Wieting takes over. **AE, CB, DC, MC, V.**

NEW YORK PALACE—455 Madison Ave., bet. 50th–51st Sts. (888-7000). **Harry's New York Bar:** Pianist Diana Rogers plays every Wed.–Sat. from 6–1 a.m. **The Hunt Bar:** Pianist Daryl Sherman every Mon.–Sat. from 5–9. Paul Balfour plays harp and piano Mon.–Sat. from 9–1 a.m. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Every Fri.–Sat. from 9–1 a.m.: Jazz-singer Daryl Sherman. **AE, CB, DC, MC, V.**

U N PLAZA-PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Singer-pianist Richard Atkins plays every Mon.–Fri. from 8–midnight; Andy Wasserman plays Sat. from 8–midnight and Sun. 11:30 a.m.–3:30. **AE, CB, DC, MC, V.**

PIANO ROOMS

BOBO'S CAFE—444 W. 42nd St. (643-0444). Larry Woodard plays the piano every Tue., Thu. and Sat. from 8:30–12:30 a.m. Wayne Hosford plays Wed. and Fri. **AE, MC, V.**

CAFE 44—315 W. 44th St. (581-3080). 1930's art deco style continental restarant. Every Wed.–Fri. from 6–8: Harpist Saori with Kikuki on violin. Singer-pianist Priscilla Hood, Thu. from 8–midnight, Sat.–Sun. from 6–10. **AE, MC, V.**

CAMPAGNOLA—1382 First Ave., at 74th St. (861-1102) Country Italian restaurant with singer-pianist Bobby Cole performing in the bar every Tue.–Sat. from 9:30–1:30 a.m. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425) Every Mon. and Fri., singer-pianist Alexander Leonard., and Wed.–Thu., singer-pianist Clint Hayes entertains. Music from 6–11. **AE, CB, DC, MC, V.**

RADIO HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

WFUV — 90.7 FM
WNCN — 104.3 FM
WNYC — 93.9 FM
WQXR — 96.3 FM

Wed., Dec. 2

2:00/WNCN—Haydn: Piano Trio No. 12 in e.

WNYC—Haydn: Sym. No. 51; **Kennan:** *Night Soliloquy*.

WQXR—Wiren: Serenade for Strings.

3:00/WNCN—Corelli: Cto. Grosso No. 5 in B-Flat; **Moeran:** Two Pieces for Small Orch.

WNYC—Barber: Violin Cto.; **Mussorgsky:** *Pictures at an Exhibition*.

WQXR—Bach: Keyboard Cto. in g; **Mendelssohn:** *Ruy Blas Overture*.

4:00/WNCN—Alfven: Swedish Rhapsody No. 2.

WQXR—Liszt: Hungarian Rhapsody.

5:00/WNCN—Haydn: Sym. No. 10 in D.

WQXR—Telemann: Flute and Violin Cto. in e.

6:00/WNCN—Reinhardt: Cto. for Horn in E-Flat; **J.F. Fasch:** Sonata in d.

7:00/WNCN—Grieg: Two Melodies; **Delius:** *Eventyr*.

WQXR—Mendelssohn: Cello Sonata No. 2 in D.

8:00/WNCN—Haydn: String Qt. in f, "Sun"; **Handel:** *Amaryllis Suite*.

9:00/WNCN—Khachaturian: Cto. for Piano.

WQXR—Mozart: Violin Cto. No. 2 in D.

Thu., Dec. 3

2:00/WNCN—Tartini: Cto. for Cello in D.

WNYC—Schubert: String Qt. No. 9; **Sibelius:** Sym. No. 7.

WQXR—Ravel: Intro. and Allegro for Harp, Flute, Clarinet, and Strings; **Puccini:** *Capriccio Sinfonico*.

3:00/WNCN—Elgar: *Wand of Youth*, Suite No. 2; **Besozzi:** Oboe Sonata No. 5 in D.

WNYC—Geminiani: Cto. Grosso No. 1; **Saint-Saëns:** Sym. No. 3, "Organ."

WQXR—Molter: Trumpet Cto. No. 2; **Mussorgsky:** *Night on Bald Mountain*.

4:00/WNCN—J.C. Bach: Sym. in C; **Devienne:** Bassoon Sonata in g.

WQXR—Wagner: *Tannhäuser*, Ov.

5:00/WNCN—Quantz: Trio Sonata in e; **Corelli:** Cto. Grosso No. 9 in F.

WQXR—Smetana: *Má Vlast*, "From Bohemia's Woods and Fields."

6:00/WNCN—Biber: *The Sonorous Table*.

7:00/WNCN—Devienne: Bassoon Sonata in F; **Haydn:** Divertimento No. 5 in G.

8:00/WNCN—Dittersdorf: Sym. in C, "La Prise de la Bastille"; **Rosetti:** Sym. in g.

WNYC—Webern: Slow Movement for String Qt.; Six Bagatelles for String Qt.

9:00/WNCN—Lecocq: *Mam'zelle Angot*.

Fri., Dec. 4

2:00/WNCN—Poulenc: Cto. for Piano.

WNYC—Britten: *Simple Symphony*; **Sibelius:** *Tapiola*.

WQXR—Handel: *Royal Fireworks Music*.

3:00/WNCN—Various: Renaissance Wind Music.

WNYC—Rossini: Variations for Orch. and Solo Instruments; **Paganini:** Violin Cto. No. 2, "La Campanella."

WQXR—Prokofiev: Sym. No. 1 in D.

4:00/WNCN—Quantz: Cto. for Horn No. 9 in E-Flat; **Tausch:** Duo for Clarinet and Bassoon in F.

WQXR—Mozart: Six German Dances; **Tchaikovsky:** *Marche Slave*.

5:00/WNCN—Mozart: Violin Sonata No. 20 in C; **Vivaldi:** Cto. for Flute No. 5 in F.

WQXR—Myslivecek: Divertimento in F.

6:00/WNCN—Various: Renaissance Wind Music.

7:00/WNCN—Rossini: *The Turk in Italy*, Ov.; **Haydn:** Lute Sonata No. 2 in F.

WQXR—Haydn: Cello Cto. in C.

8:00/WNCN—W.F. Bach: Cto. for Two Harpsichords in E-Flat; **Pasculli:** Grand Cto. for Oboe and Piano on Verdi's *I Vespri Siciliani*.

WNYC—Elgar: *King Arthur Suite*.

9:00/WNCN—Beethoven: String Qt. No. 7 in F.

WQXR—The Detroit Symphony Orchestra. **Nielsen:** *Maskarade*, Ov.; **Dvorák:** Cello Cto. in b. Conductor: Harvey; cellist: Harrell.

Sat., Dec. 5

10:00 a.m./WNCN—Sibelius: *The Oceanides*.

WQXR—Dvorák: *In Nature's Realm*; **Mozart:** Sym. No. 23 in D.

11:00 a.m./WNCN—Carulli: Fantasy for Flute and Guitar in G; **Schubert:** *Rosamunde*, Incidental Music.

WQXR—Ravel: *Ma Mère l'Oye*; **Tchaikovsky:** *Eugene Onegin*.

NOON/WNCN—Mozart: Sym. No. 29 in A; **Boccherini:** String Qnt. in B-Flat.

WQXR—Respighi: *Three Botticelli Pictures*; **Debussy:** *Estampes for Piano*; **J.C.F. Bach:** Sinfonia in F.

1:00/WNCN—Berlioz: *Rob Roy Overture*; **Haydn:** Sym. No. 21 in A.

1:30/WQXR—"Texaco-Metropolitan Opera Broadcast." **Donizetti:** *L'Elisir d'Amore*. Soloists: Battle, Araiza, Oswald, Dara; conductor: Müller.

2:00/WNCN—F.L. Benda: Cto. for Violin in D.

3:00/WNCN—Lalo: *Norwegian Rhapsody*; **Bach:** Violin Sonata No. 5 in f.

4:00/WNCN—Haydn: Sym. No. 78 in c; **Beethoven:** Piano Qt. No. 1 in E-Flat.

4:30/WQXR—Vaughan Williams: *The Lark Ascending*.

5:00/WNCN—Mozart: Sym. No. 33 in B-Flat.

WQXR—The Brooklyn Philharmonic. **Mozart:** Piano Trio in E-Flat.

6:00/WNCN—Herbert: Cto. for Cello No. 2 in e.

WQXR—Haydn: Sym. No. 94 in G, "Surprise"; **Poulenc:** Trio for Oboe, Bassoon, and Piano.

7:00/WNCN—Telemann: Cto. for Flute and Harpsichord No. 6 in a; **Haydn:** Sym. No. 11 in E-Flat.

8:00/WNCN—C. Stamitz: Cto. for Viola in D; **Mendelssohn:** String Sym. No. 12 in g.

WQXR—The Cleveland Orchestra. **Poulenc:** *Gloria*; **Holst:** *The Planets*. Conductor: Ling; soprano: Martin.

Sun., Dec. 6

10:00 a.m./WNCN—"Classic Guitar." **Sor:** Intro. and Allegro, "Grand Solo."

WQXR—Mendelssohn: *A Midsummer Night's Dream*.

11:00 a.m./WNCN—Vivaldi: Cto. for Flute No. 2 in g, "La Notte"; **Handel:** Cto. Grosso No. 7 in B-Flat.

WQXR—Debussy: *Prelude to the Afternoon of a Faun*; **Vivaldi:** Two Horn Ctos. in F.

NOON/WNCN—Haydn: Cto. for Piano No. 11 in D; **Spohr:** Sonata for Violin and Harp in c.

1:00/WNCN—Chicago Symphony Orchestra. **Beethoven:** Sym. No. 6 in F, "Pastoral"; **Elgar:** Cto. for Cello in e; **Strauss:** *Salome*. Conductor: Rozhdestvensky; cellist: Schiff.

WQXR—Mussorgsky: *Pictures at an Exhibition*.

2:00/WNYC—Glinka: *Farewell to St. Petersburg*; **Mussorgsky:** *Songs and Dances of Death*.

3:00/WNCN—Telemann: Partita in E-Flat.

4:00/WNCN—Giuliani: Duo for Flute and Guitar; **Quantz:** Cto. for Flute in g.

5:00/WNCN—Bach: Trio Sonata in c; **M. Haydn:** Sym. No. 22 in D.

6:00/WNCN—C.P.E. Bach: Cto. for Oboe in E-Flat; **Ricciotti:** Concertino in G.

7:00/WNCN—Devienne: Bassoon Sonata in C.

8:00/WNYC—Mendelssohn: Song Without Words in D; Cello Sonata No. 2.

WQXR—"Sunday Night Opera House." **Delius:** *A Village Romeo and Juliet*. Soloists: Tear, Harwood, Quirk; conductor: Davies; Royal Philharmonic.

9:00/WNCN—Franck: Sonata in A.

Mon., Dec. 7

2:00/WNCN—Quantz: Cto. for Flute No. 116 in D; **Vaughan Williams:** Fantasia on a Theme by Thomas Tallis.

WNYC—Janácek: *Youth Suite*; **Czerny:** Fantasie in f.

WQXR—Vaughan Williams: *Serenade to Music*.

3:00/WNCN—Telemann: Trio Sonata in a; **Handel:** Cto. for Organ No. 4 in d.

WNYC—Boyce: Cto. Grosso in B-Flat; **Mozart:** Sym. No. 35, "Haffner."

WQXR—Brahms: *Academic Festival Overture*; **Debussy:** Sym. in b.

4:00/WNCN—Vivaldi: Oboe Sonata in g.

WQXR—Telemann: Tafelmusik: Three Violin Ctos. in F; **J. Strauss Jr.:** *Artist's Life Waltz*.

5:00/WNCN—Boyce: Ov. No. 5 in F; **L. Mozart:** Sym. in A.

WQXR—Berlioz: *Roman Carnival Overture*.

6:00/WNCN—Mendelssohn: String Sym. No. 4 in c; **Handel:** Cto. for Organ No. 3 in g.

7:00/WNCN—Glazunov: *From Darkness to Light*; **Boccherini:** Guitar Qnt. No. 5 in D.

WQXR—Coleridge-Taylor: Petite Suite de Concert; Ballade in d.

8:00/WNCN—Beethoven: String Qt. No. 2 in G.

WNYC—Handel: *Water Music*; **Debussy:** *La Mer*.

WQXR—"Live From Lincoln Center: 150th Anniversary of the New York Philharmonic." **Bernstein:** *Candide*; **Strauss:** *Till Eulenspiegel's Merry Pranks*; **Debussy:** *La Mer*; **Dvorák:** Sym. No. 9 in e, "From the New World." Conductors: Masur, Mehta, Boulez.

9:00/WNCN—Telemann: *Banquet Music*, Book 2.

Tue., Dec. 8

2:00/WNCN—M. Haydn: Sym. No. 30 in d; **Handel:** Cto. for Two Wind Ensembles No. 1 in B-Flat.

WNYC—Crusell: Clarinet Cto. No. 3; **Foote:** Suite for Strings.

WQXR—Beethoven: *Consecration of the House*.

3:00/WNCN—Vivaldi: Cto. for Mandolin in C; **Parry:** *Lady Radnor's Suite*.

WNYC—Kodály: *Peacock Variations*.

WQXR—Strauss: Horn Cto. No. 1 in E-Flat; **Borodin:** *In the Steppes of Central Asia*.

4:00/WNCN—Tchaikovsky: Serenade Melancolique in b-flat.

WQXR—Haydn: Sym. No. 1 in D; **Auber:** *Masaniello Overture*.

5:00/WNCN—Locatelli: Flute Sonata No. 3 in G; **Corelli:** Trio Sonata in F.

WQXR—Rossini: String Sonata No. 4 in B-Flat.

6:00/WNCN—Vivaldi: Cto. for Cello in g; **Beethoven:** *Consecration of the House Overture*.

7:00/WNCN—Molter: Cto. for Trumpet No. 1 in D; **Mozart:** Sym. No. 12 in G.

8:00/WFUV—"A Box at the Opera." **Donizetti:** *Don Pasquale*.

WNCN—Zelenka: Suite for Seven Parts in F.

WNYC—Purcell: *The Married Beau*; **Holst:** Wind Qnt. in A-Flat.

9:00/WNCN—M. Haydn: Cto. for Harpsichord and Viola in C.

WQXR—Rachmaninoff: Piano Cto. No. 3 in d.

TELEVISION
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
31 WNYC
49 WEDW
50 WNJM
55 WLIG
AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
CNN Cable News Network
MAX Cinemax
CUNY City University Television
CNBC CNBC
COM Comedy Central
CRO Crosswalks
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
TLC The Learning Channel
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
TNN The Nashville Network
NICK Nickelodeon
SCI Sci-Fi Channel
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., DEC. 2

8:00 p.m.
2 A Charlie Brown Christmas. Charlie Brown and Linus wade through garish aluminum trees, tinsel, and commercialism to find the true, unornamented meaning of Christmas. (30 min.)

4 Unsolved Mysteries. A reexamination of the 1990 murder of Eva Schoen, wife of U-Haul heir Sam Schoen. (1 hr.)

8:05
TBS Tonight through Sunday, James Bond fans can enjoy nine consecutive 007 films. First off, it's **You Only Live Twice** (1967), in which Bond finds the secret headquarters of SPECTRE in (where else?) the crater of a volcano. At **10:35,** tune in for **On Her Majesty's Secret Service** (1969), one of the better films in the series. Finally at **1:35 a.m.,** it's **The Secret Life of Ian Fleming** (1989), which takes a dramatized look at the life of Bond's creator. (2 hrs. 30 min.)

8:30
2 Special—"A Garfield Christmas." Jim Davis's effete feline heads to the country with his owner, Jon, for an old-fashioned Christmas. Lorenzo Music is the voice of Garfield. (30 min.)

9:00
7 Homefront. Can union activist Charlie ever fit into his fiancée, Gina's, old-money family? Even if you find the plot less than riveting, the shots of vintage forties cars are still worth tuning in for. (1 hr.)

13 Scientific American Frontiers. Inquiries into the vagaries of spiders, dyslexia, and robots. (1 hr.)

AMC Psycho (1960). After three decades, the seminal slasher film has lost none of its power or wit. Under Hitchcock's direction, Janet Leigh manages to parody the performances her daughter would give in similar films twenty years later. And if you've ever wondered why the music in so many eighties horror flicks seems to sound alike, listen to Bernard Herrmann's orginal score. (1 hr. 30 min.)

10:00
2 48 Hours—"Death by Midnight." More than two dozen people have been executed this year—more than in any year since the Supreme Court reinstated capital punishment in 1976. *Death by Midnight* examines the struggle—moral, legal, and political—over whether convicted murderer and rapist Harold Otey should die in Nebraska's electric chair. Beginning in the spring of 1991, when Otey exhausted the last of his appeals and the state began preparing to execute him, this episode looks at the issue from several points of view: those of Otey's lawyer, the prosecutor who tried the case, and the victim's family. (1 hr.)

4 Spy Picks the Best of the Worst. Host Julia Louis-Dreyfus is joined by guests Mary Tyler Moore, Wayne Newton, and Harry Shearer for a bemused, skeptical look at dubious achievement in film, television, sports, and news. (1 hr.)

11:00
AMC The Big Lift (1950). Montgomery Clift stars in this solid picture, which chronicles the Allied derring-do that kept Berlin from Russia's clutches. Besides Clift and Paul Douglas, most of the actors are either German locals or military men. George Seaton directed. (2 hrs.)

11:30
2 Dangerous Curves—"Muscle Boys." Exhibiting the competitive jealousy of sopranos, rival bodybuilders begin killing one another. Gina and Holly are hired to straighten things out. (1 hr.)

THU., DEC. 3

4:00 p.m.
7 ABC Afterschool Special—"In the Shadow of Love: A Teen AIDS Story." Oprah Winfrey introduces this tale about high-school students doing research about AIDS who realize that they may be HIV-positive. Harvey Fierstein has a supporting role as a counselor. (1 hr.)

8:00
5 The Simpsons. Baby Maggie speaks for the first time, and out comes the voice of Elizabeth Taylor. (30 min.)

11 Nothing in Common (1986). A good movie with contrasting ebullient and somber moods held together by Tom Hanks's virtuoso performance. Hanks is David Basner, a smart young Chicago advertising executive who turns his work—and everything else in his life—into play. Concocting cornball ads isn't the most honorable work in the world, but Basner and his colleagues all have a terrific time doing it. This is a funny and touching movie about the necessity—and reward—of family obligation. Directed by Garry Marshall. (2 hrs.)

MAX Crazy About the Movies—"Orson Welles: What Went Wrong?" Interviews with friends and family of the Hollywood *enfant terrible* who was reduced to irrelevance for the latter half of his life. Clips from *Citizen Kane* and *Touch of Evil,* among others. (1 hr.)

8:05
TBS The James Bond festival continues, with **Diamonds Are Forever** (1971), in which the superspy goes after arch-villain Blofeld and his sinister plot to corner the world diamond market. At **10:35, Live and Let Die** (1973) has Bond investigating the deaths of three of his fellow double-O agents. (2 hrs. 30 min.)

9:00
2 Malcolm X: The Real Story. Dan Rather examines the life and the message of Malcolm X, and looks at why the slain Black Muslim leader still evokes such passion among a new generation of black Americans. (1 hr.)

5 In Living Color—"The First Season." Oprah Winfrey and Whitney Houston are among the personalities who come under the Wayanses' satirical scrutiny in this compilation of highlights from the show's first season. (30 min.)

AMC Roy Rogers: King of the Cowboys. (Reviewed in this issue.) The press release says that this is Roy's "official life story" and quotes his son Dusty as promising, "You're going to see a tremendous amount of material that nobody—but *nobody*—has ever seen." Happy trails. (1 hr. 30 min.)

MAX Reversal of Fortune (1990). Jeremy Irons's sublime performance as Claus von Bülow would be enough to make this film work, but there's much more—screenwriter Nicholas Kazan and director Barbet Schroeder have made a brilliantly elegant, subtle, and funny movie from the scandalous attempted-murder case. With Ron Silver as Alan Dershowitz and Glenn Close as Sunny von Bülow. (2 hrs.)

USA Field of Dreams (1989). Kevin Costner plays Ray, a man guilty in his feelings about his late father. One day, Ray hears a voice say, "If you build it, he will come," and understands that he should build a baseball diamond in his cornfield so that Shoeless Joe Jackson, who broke his father's heart, will come back to play. Hokier and less moving than *Shoeless Joe,* the W. P. Kinsella novel on which it was based, Phil Alden Robinson's film is still a charmer. With Amy Madigan, James Earl Jones, and Burt Lancaster. (2 hrs.)

11:30
2 Silk Stalkings—"Scorpio Lover." When a wealthy Guatemalan businessman is murdered at the behest of Latin American drug lords, Chris and Rita catch the case. (1 hr.)

FRI., DEC. 4

7:00 p.m.
AMC It Started With Eve (1941). Deanna Durbin pretends to be engaged to Robert Cummings, all to please Cummings's dying dad (Charles Laughton). Things get sticky when the reports of Laughton's imminent demise turn out to be greatly exaggerated. (1 hr. 30 min.)

8:00
4 Inspector Gadget Saves Christmas. Don Adams stars as the voice of Inspector Gadget in this animated special based on the characters from the popular *Inspector Gadget* series. (30 min.)

MAX Naked Lunch (1991). David Cronenberg's adaptation of William Rice Burroughs's classic underground novel is set in 1953 New York City and the imaginary North African territory of Interzone (which is equal parts Tangier and hell). Drawing on events from Burroughs's life (most notably his accidental killing of his wife), this brilliant yet slight movie is about the psychic pain that transforms a man into an artist. Peter Weller's performance is a knockout. Fedora pushed down over the impassive triangle of his face, he captures the torment beneath his character's deadpan manner. Minute by minute, Cronenberg's picture is a small masterpiece—moody, elegant, funny as hell. But the movie's triumph is more stylistic than emotional. In the end, it is less an assault on star-spangled decency than an amusingly hallucinatory fable about the origins of the book whose title it shares. (2 hrs.)

8:05
TBS Another evening with James Bond. **The Man with the Golden Gun** (1974) pits Bond against a villainous international assassin. At **10:35, The Spy Who Loved Me** (1977) pairs 007 with Barbara Bach. (2 hrs. 30 min.)

8:30
4 Noel. Romeo Muller, creator of such holiday favorites as *Rudolph the Red-Nosed Reindeer, Frosty the Snowman,* and *The Little Drummer Boy,* produced this special about a magical ornament that embodies the Christmas spirit and spreads happiness through the world. Charlton Heston narrates. (30 min.)

9:00
13 A Decade of Hard Choices: A Retrospective With Fred Friendly. The moderator of Columbia's University's Media and Society seminars looks back at ten years of posing impossible questions to brilliant thinkers. Highlights include debates about euthanasia and terrorism. (2 hrs.)

A-E Investigative Reports—"The Mafia in Italy." A look at the pervasive political and economic influence wielded by organized crime in Italy. (1 hr.)

9:30
❷ **Bob.** Bob Newhart tries to extricate himself from a personality conflict with a friend's lover. (30 min.)

10:00
❼ **20/20.** Mark David Chapman talks with Barbara Walters about the events leading up to the assassination of John Lennon—why Chapman did it and how he feels about it now. (1 hr.)

BRV **Birdland—"Wynton Marsalis."** The brilliant jazz trumpeter reflects on his music in interviews and is shown performing in studio sets with pianist Julian Joseph. (30 min.)

11:30
❷ **Dark Justice—"Instant Replay."** Investigating a murder at a posh resort, Nick stumbles upon a case of blackmail among the rich and famous. (1 hr.)

SAT., DEC. 5

5:00 p.m.
AMC **Saboteur** (1942). Second-rate Hitchcock thriller (not to be confused with the much better *Satotage*) but still better than most things. Robert Cummings stars, and he's no James Stewart. Great sequence involving the Statue of Liberty. (2 hrs.)

7:00
AMC **The Fall of the Roman Empire** (1964). Sophia Loren, James Mason, and Alec Guinness star in this well-realized drama. Much better than the usual fare that one expects of the historical-spectacle genre. (2 hrs. 30 min.)

BRV **Toscanini: The Maestro.** A profile of the man who defined the word "conductor" for half a century, from the podiums of the Metropolitan Opera, the NBC Symphony Orchestra, and La Scala. (1 hr.)

8:00
❼ **Columbo.** Everybody's favorite disheveled detective puts a sinister dentist away for murdering a patient. (2 hrs.)

㉛ **Reefer Madness** (1936). Campy, paranoid propaganda meant to dissuade teens from using marijuana. Everyone should see it once. (1 hr.)

A-E **Cape Fear** (1962). Robert Mitchum is the vengeful sadist and Gregory Peck and Polly Bergen are his prey in this classic thriller, which was remade last year with Robert De Niro. (2 hrs.)

TNT **Ice Castles** (1979). A clichéd sob story about a sensational teenage ice skater who makes a comeback after an accident leaves her blind. With Lynn-Holly Johnson, Robby Benson, and Colleen Dewhurst. (2 hrs. 5 min.)

8:05
TBS **Moonraker** (1979) leads off tonight's James Bond double feature. It's followed, at **10:50**, by **For Your Eyes Only** (1981), in which 007 is fed to sharks but manages (in a stunning departure from the formula established by previous Bond films) to escape at the last minute. (2 hrs. 30 min.)

9:00
❷ **The 'Burbs** (1989). Spending a week's vacation at home, Tom Hanks, a typical suburban wage earner, becomes obsessed with the new next-door neighbors, a shadowy bunch who never come out of their house and whose basement emits strange rumblings and flashes. If ever a more dreary group has been collected in a single movie, it's hard to think of when. Even Tom Hanks is bad, and director Joe Dante's talent disappears. The physical comedy is graceless and obvious, the jokes leaden, the scares pathetic. The movie lies on the screen like a sitcom waiting to be canceled. (2 hrs.)

⓭ **Great Performances—"Guys and Dolls Off the Record."** (Reviewed in this issue.) The making of the cast album for this year's acclaimed revival of the classic Broadway show, featuring Peter Gallagher, Nathan Lane, Faith Prince, and some great tunes. (1 hr. 30 min.)

9:30
AMC **Riding High** (1950). Bing Crosby stars as the owner of a reluctant racehorse in this pleasant musical remake of 1934's *Broadway Bill*. Look for Oliver Hardy in a cameo appearance. Frank Capra directed. (2 hrs.)

SUN., DEC. 6

9:00 a.m.
COM **Saturday Night Live Merry-thon.** An *SNL* Christmas, featuring sketches from Yuletides past, including *Gumby's Christmas Special* (**3:00**), *Hanukkah Harry* (**5:00**), and Danny DeVito as Scrooge (**4:00**). Steve Martin is the host at **1:00**, and William Shatner at **2:00**. Muscial guests include The Bangles (at **4:00**) and Tracy Chapman (at **5:00**). (12 hrs.)

12:30 p.m.
❼ **Special—"God in History."** Bill Moyers talks with Jewish scholar Yosef Yerushalmi about the relationship of memory to history, and the role that this relationship has played for the Jews. (1 hr.)

1:00
❹ **NFL Football.** The New York Jets take on the Buffalo Bills. (3 hrs.)

2:30
❺ **Tora! Tora! Tora!** (1970). A U.S.–Japanese film, with a very sturdy screenplay, that dramatizes the buildup to Pearl Harbor, as seen from both countries, and climaxes with a stunning re-creation of the attack. (3 hrs.)

6:00
⓭ **Israel: A Nation Is Born; With Abba Eban, a Personal Witness.** A five-hour celebration of Israel's birth and growth as a state, narrated by scholar and statesman Abba Eban. Part I begins with the close of World War II and the partition of Palestine. Part II (at **7:00**) covers Israel's emergence as a nation, from 1948 to 1953. Part III (**8:05**) examines the period of the Suez crisis. At **9:15**, Part IV recalls the Six Day War, and Part V (**10:15**) covers the period from the Yom Kippur War to the present. (5 hrs. 20 min.)

7:00
❺ **It's a Wonderful Tiny Toons Christmas.** When Buster Bunny stalks out of the Christmas pageant, his guardian angel shows him what life would have been like without him. Sounds sickeningly sweet, but the kids should enjoy it. (30 min.)

❼ **To Grandmother's House We Go.** Twins Ashley and Mary Kate Olsen (who star in the series *Full House*) play the mischievous daughters of a single mom trying to juggle family and career. (2 hrs.)

MAX **The Verdict** (1982.) Paul Newman soaks himself in Boston-Irish sadness, and playwright David Mamet and director Sidney Lumet come up with piercing and satisfying details of the boozing, derelict life in this story of a down-and-out Boston lawyer who redeems himself by representing two poor clients in a negligence suit against a powerful hospital. The movie is tense, complicated in a fulfilling way, and beautifully acted. (2 hrs. 10 min.)

8:05
TBS **Octopussy** (1983). Goofy, even by the standard of previous James Bond films. Has something to do with jewel smugglers, and a circus, and a mad Russian general. Watch, and see if you can make any sense of it. (2 hrs. 55 min.)

8:30
❺ **Roc.** Our hero is despondent when a poker game claims the money he had set aside for Eleanor's anniversary gift. (30 min.)

9:00
❷ **The Man Upstairs.** (Reviewed in this issue.) A TV film in which Ryan O'Neal is a jewel thief who has just busted out of the slammer. Katharine Hepburn is the straitlaced spinster with a big white house in which O'Neal holes up. O'Neal is well suited to this kind of material, but Hepburn deserves better. (2 hrs.)

❹ **Revenge on the Highway.** Stacy Keach stars as a truck driver out for vengeance when his son is "dusted" by another trucker. (2 hrs.)

❺ **Married . . . With Children.** Al and Peg decide to give their nephew a home when he is abandoned on their doorstep by his loser parents. (30 min.)

11:00
A-E **Rave—"Straight Shooter: The Story of the Mamas and the Papas."** Follows the rise to stardom of the legendary sixties musical group. Performances include "California Dreamin'," "Monday, Monday," and other hits. (1 hr.)

MON., DEC. 7

8:00 p.m.
❺ **Stir Crazy** (1980). A badly misconceived comedy about two New Yorkers who get thrown into prison while traveling through the Southwest. Gene Wilder plays a wild-eyed crazy, and Richard Pryor, visibly bored, plays his straight man. A few good routines, but mostly awkward slapstick, slackly edited. Sidney Poitier directed. (2 hrs.)

❼ **FBI Stories.** Tonight's episode, entitled "The Sultan of Smut," is worth a look on the basis of the name alone. (30 min.)

⓭ **Live from Lincoln Center—"New York Philharmonic 150th Anniversary."** The Philharmonic's three living maestros—Kurt Masur, Zubin Mehta, and Pierre Boulez—return to conduct pieces they especially love. Highlights include the "New World" Symphony. (2 hrs. 30 min.)

BRV **The Sailor Who Fell From Grace With the Sea** (1976). A poignant, evocative film, starring Sarah Miles as a young British widow and Kris Kristofferson as the sailor she takes as her lover. Based on the novel by Yukio Mishima. (2 hrs.)

9:00
❹ **Shadow of a Stranger.** A new TV film. Parker Stevenson and Emma Samms star as yuppies from hell (he's a successful lawyer, she's a top fashion model) who watch their lives unravel in the course of a single weekend. (2 hrs.)

❼ **Monday Night Football.** The Chicago Bears play the Houston Oilers. (3 hrs.)

AMC **A Foreign Affair** (1948). A comedy about a congresswoman investigating GI morale in postwar Berlin and pursuing a U.S. Army captain who is chasing a Nazi siren. Surprisingly funny, with memorable performances by Jean Arthur, Marlene Dietrich, and John Lund. Listen for Dietrich's sinuous, vampy rendition of "Black Market." Directed by Billy Wilder.(2 hrs.)

10:00
❷ **Northern Exposure.** In this rebroadcast of the season premiere, Maggie faces her impending thirtieth birthday camped out by the river, performing an Indian ritual meant to liberate her of spiritual baggage from the past. Meanwhile, Maurice decides to write his memoirs. (1 hr.)

TUE., DEC. 8

8:00 p.m.
❺ **Say Anything** (1989). A teen comedy-romance, starring John Cusack and Ione Skye, that is both satirical and affectionate. The kids never become generic types; everything is freshly conceived. Diane Court is the heroine; Lloyd Dobler, her admirer and cavalier. He seizes on loving the spectacular Diane as his destiny. Written and directed by Cameron Crowe, a former journalist who earlier wrote the likable and observant *Fast Times at Ridgemont High*. (2 hrs.)

❼ **Roseanne.** Hard times hit home as Dan's motorcycle shop goes under, and he returns to the drywall business to make ends meet. (30 min.)

A-E **Biography—"Jimmy Hoffa."** Examines James Riddle Hoffa's 1957 rise to the presidency of the most powerful labor union in America, his imprisonment by Robert Kennedy's Justice Department, his release by Richard Nixon's Justice Department, and his mysterious disappearance. (1 hr.)

MAX **Absence of Malice** (1981). Entertaining melodrama about newspaper ethics. Sally Field plays an ambitious young reporter whose good instincts have been corrupted by her hunger for a story, and Paul Newman gives a glamorous performance as the innocent man she victimizes. Directed by Sydney Pollack. (2 hrs.)

9:00
❷ **A Killer Among Us.** Patty Duke and Loretta Swit star in this "shocking true story" of a mother who becomes close to her slain daughter's best friend, only to find out that the girl is one of the killers. (1 hr. 30 min.)

AMC **Touch of Evil** (1958). One of Orson Welles's greatest films. Welles plays a corrupt border-town police chief, Charlton Heston a Mexican narcotics investigator; these two, plus Janet Leigh, Marlene Dietrich, Akim Tamiroff, Joseph Calleia, and a variety of others sneak around and drop insinuations about one another in a wonderfully complicated and suggestive plot that successfully challenges conventional notions of good and evil. Welles's direction is endlessly fascinating. (2 hrs.)

BRV **I Know Where I'm Going** (1945). A simple but spectacularly effective film with Wendy Hiller as a young woman who's decided to marry a rich man. When she's stranded, though, and forced to think about it, she discovers that true love is far more valuable than money. With Roger Livesey; written and directed by Michael Powell and Emeric Pressburger. (2 hrs.)

10:00
❼ **Going to Extremes.** A rebroadcast of the series pilot, in which a group of American medical students venture to a Caribbean island to complete their education. (1 hr.)

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 6, 1992 issue:** $34.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $495 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Iris Agar for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, **New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500.**

HOUSE FOR RENT
Massachusetts

Berkshires—3 BR, private, rustic, 3 fplcs, 5 min to ski. $2900/season. 212-388-1545

Advertise in New York Magazine's Town And Country Properties, 212-643—6500.

HOUSE FOR RENT
Connecticut

Fairfield, CT—Charming, unfurn - 2 BR, 3 bth. Big LR, fplc. River runs thru back of property. Full finished basement. 1-2 yr lease. $3500/mo. 212-888-6964

VACATION HOME

New Paltz—1 1/2 hrs NYC. Cozy 2-BR on wooded ac near Lake Mohonk. Jacuzzi, fplc, skiing, summer - heated pool, etc. Charming, peaceful. By month only. $850/mo. 212-722-4820

NEW YORK Magazine's SPECIAL

YEAR-END DOUBLE ISSUE

Gives You TWO Weeks' Exposure for the Price of ONE! Advertising Deadline: December 14th, 3 PM. **212-643-6500**

TRAVEL

New York Travel is a weekly feature. **Special Rates effective with the January 6, 1992 issue:** $35.00 per line, one-time ad; $33.00 per line, four-time ad; $ 32.00 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, Mastercard or Visa. **Travel Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. Contact Iris Agar for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

AIRLINE

Any Trip At A Discount—Airline, Cruise and Vacation Savings. 212-986-1143

CRUISE

DISCOUNT CRUISES
International Tours. Licensed & Bonded.
212-242-2277 / 1-800-BUY-TRAVEL

TOUR AND TRIP

Discount Travel—Noah's Ark Travel. Call 1-800-633-Noah/1-800-726-9420.

BED & BREAKFAST
Florida

KEY WEST - Curry Mansion Inn
Fabulous Victorian showplace - voted "Best B&B in Key West." Elegant, new poolside guest wing. Every amenity. Comp bkfst. Daily cocktail party. Beach club. Downtown - walk to everything: history/beauty/romance. Broch: **800-253-3466**

BED & BREAKFAST
Connecticut

Selden House—Gardens/woodlands overlooking CT River. (203) 526-9195

BED & BREAKFAST
New York

B & B—Ultra-Luxe - E. 80s & other prime areas. 212-879-2276/800-352-4497

Manhattan/London - Elegant Furnished Apts—Short-term rentals. Weekly, monthly. Moderate rates. **212-369-7691 & Tel/Fax: 800-531-4057. We fax pictures.**

A Manhattan Hotel Alternative—Private brnstn apts. Affordable. 212-206-9237

Pvt. Apts For Travelers—In Manh. Abode Agcy: 212-472-2000 / 800-835-8880

B & B—Luxe apt, E. 90s, from $100/nite. Maid/breakfast incl. Alis - 212-582-4720

INNS & LODGES
New York

South Street Seaport—Weekend Special. Deluxe Accommodations, From $98/Night. (212) 742-0003

RESORT
Massachusetts

Berkshires, Lakefront Ski House—Cozy 3, 4 & 5-BRs w/fplcs on 100-ac estate, private stables. 1 mi from Butternut Basin, nearby Jiminy Peak, Brodie & Catamount. 2 1/2 hrs from NYC. Avail by the season (Jan-April), week or wknd. (212) 288-7370

HEALTH SPA

LOSE 10-20 POUNDS IN ONE WEEK
The Russell House of Key West. Gracious, European-style, full-service holistic health spa. Supervised juice fast & vegetarian diets. Balanced mind-body-spirit experience. Tennis. **Broch: 800-851-4111**

NEW YORK
CLASSIFIED

YES!
I WANT TO
ADVERTISE
IN
NEW YORK

NEW YORK MAGAZINE
5 Penn Plaza, 14th floor
New York, New York 10001
212-643-6500

CLASSIFIED ADVERTISING RATES

There are approximately 36 characters per line (count each letter, space or punctuation mark as one character). Use punctuation marks or proper sentence structure. Minimum ad size is two lines. Ads with phone numbers must include area code. Special placement is $50. Deadline is Monday at 5 PM for issue on sale the following Monday. Advertiser must include street address and daytime phone numbers.

Town and Country ads are $34.00 per line (flat rate).

Travel ads are $35.00 per line for a one-time order; $33.00 per line for a four-time order; $32.00 per line for a seven-time order.

Mail Order, Health and Fitness, Entertaining, and Services and Sales ads are $49.00 per line for a one-time order; $43.50 per line for a four-time order; $38.00 per line for a seven-time order.

Strictly Personals are $33.00 per line (flat rate).

INSERTION ORDER

Name ______________________________
Street Address ______________________________
City ____________ State ____________ Zip ____________
Day Phone (for our records only) ______________________________
Payment: Check _______ M.O. _______ Master Card _______ Visa _______ AmEx _______
Card Number ______________________ Exp. Date ______________________
Signature ______________________________

AD COPY

ILLUSTRATION BY PAUL BUCKLEY

VILLA/CONDO/APTS
Mexico

Puerto Vallarta—Lg condo on water. 2 BR, 2 bth, D/R, L/R, kit, pool, maid. Each room has terrace. 914-636-4404

VILLA/CONDO/APTS
The Islands

Jamaica, WI - Oceanfront!—Secl villa w/pool, gazebo. 200 ft of ocnfrnt. Staff of 3. Nestled beneath majestic cliffs on large estate. Wkly rentals $1,000. 718-376-5400

St. Barthelemy—Live-Your-Dream Apartments, villas, preferred hotels Modest to luxury vacations, customized to fit every budget. Air & car rental arranged. Call the experts. St. Barth Properties, 22 Park Rd., Franklin, MA 02038. (800) 421-3396 / (508) 528-7727; FAX: (508) 528-7789.

THE BRILLIANCE OF NEW YORK

NEW YORK's Year-End Double Issue will feature a myriad of brilliant stars who keep the city sparkling for the entire nation.

Call 212-643-6500
For Information On This Brilliant Opportunity.

HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $525 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, Mastercard or Visa. **Health And Fitness Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. Contact Mark Bristow for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

COUNSELING

FINDING A THERAPIST TO TRUST IS HARD... WE'LL MAKE IT EASY.
Manhattan Referral Service$^{\text{sm}}$ matches you with a licensed therapist specifically trained to help with your problems.
212-439-0322

REDUCE STRESS NOW

In your career/relationship/family.
Short-term problem-solving therapy with empathic licensed PhD, 20 yrs experience.
Hypnosis, group available. Insurance.
Free consultation. 212-860-3800

Competent & Empathic CSW—All Problems Treated. Flex. Hrs. CC. 212-316-4768

Affordable Therapy—Licensed PhD, w/15 years' experience. 212-807-7440

PERSONAL PROBLEMS?

Psychotherapy Associates Are Specialists
In Making The Right Referral.
Free Phone Consultation. **212-439-4994**

65 Plus? Got The Blues?
Treatment & Support For Depression.
212-628-4800 201-567-9394

FITNESS EQUIPMENT

RENT The StairMaster™, Lifecycle™, Treadmill/Home Gyms! Short/long term!
Call HOMEBODIES 908-527-6677

HEALTH & BEAUTY

Hairstyling & Makeup—In The Privacy Of Your Own Home By Brian Sherratt, Former Beauty Consultant: Wilhelmina & Ford Model Agencies, Vogue, Harper's Bazaar, Revlon, Clairol & Coty. 580-4300

NEW SUNTAN LAMPS DELIVER
A Glorious Tan & Less Exposure Time.
202 East 83rd Free Trial 212-517-5700

HOLISTIC HEALTH

Healthful Body & Mind—Best Bodywork, Algae By Harvard Teacher. 212-874-2982

HYPNOSIS

Certified Hypnotherapist—Smoking, Weight. Only One Session. 212-265-2772

Therapeutic Hypnosis—Stress, Smoking, Weight, Phobias, Confidence. Cert. 1972. Nancy Donenfeld, 200 E. 61. 212-758-7575

Hypnosis: Weight/Smoking/Phobias—Stress. Cert. 516-358-0740 / 718-263-1300

MASSAGE/THERAPEUTIC

Therapeutic Relaxation 212-689-8932—With Mature Woman. Ethnic. Private.

Cert. Massage Therapist—Reflexology. 7 Years Exper. Deep Muscle. 212-879-6592

Therapeutic Blend:—Shiatsu, Swedish, Acupressure, Reflexology. 212-988-7041

Expert Swedish—Runners. Points. Injuries. Jeanie. 7 Days. 212-750-8947

KOBE 56 - JAPANESE SPA

Shiatsu, Steam, Sauna. Men & Women.
(212) 586-0555 / 333-2588 - 7 Days

Licensed Therapeutic Massage—Douglaston, Queens. 718-225-1123

NU LOOK - JAPANESE SPA
Shiatsu - Swedish. Sauna & Steam Room.
M/F & Couples. Residential Service Avail.
11 E. 36th. 212-447-6666 800-834-7286

LOTUS JAPANESE SPA

Shiatsu - Swedish / **Ramada Hotel**
(212) 502-8732 Open 7 Days. Men/Women

NOEVIR JAPANESE SPA
Therapeutic Massage For Men/Women.
Swedish/Shiatsu/Sauna - 212-594-1602

Swedish/Shiatsu—Have You Forgotten How Great It Feels? Joyce. 212-696-0043

Give Yourself A Gift Of Good Health
Quality Therapeutic Massage. Women & Men. East Side. John - 212-737-8259

Swedish/Shiatsu & Facials—Seaweed Scalp. Massage For M/F. 221-661-0777

MEDICAL

Chronic Fatigue Syndrome—MD. Expert Diagnosis And Treatment. 212-794-9588

COLONICS & MASSAGE
Certified Therapist. CPW - Warm & Relaxing Atmosphere. **212-749-6442**

Stressenders: The Complete Spa
Treat Your Body To An Elegant Cleansing At Our Newest Upper East Side Locale. A Thorough Mini-Vacation In NY Awaits You. By Appointment Only. 212-532-7280

COLONIC/MASSAGE CENTER—Healing, Stress-Reduction Specialists. State-Of-The-Art Equipment. **831-6433**

PHYSICAL FITNESS

BeachBodies—In-Home Fitness Trainer. The Smart, Safe Workout. Cert. 662-2086

Personal Trainer—Former AAU Mr. America Body Builder. Will tailor to your individual goals. Lou Denis. 718-424-8709

Personalized Exercise - 212-966-1249—Expert Instruction In Your Own Home.

SELF-DEFENSE

Private Boxing Lessons—Home/Office. Johnny Ferrara, Pro Trainer. 516-432-4712

SMOKING PROGRAMS

STOP SMOKING - Results Guaranteed in just 1 session. Only $59.95. Certified hypnotherapists. Major credit cds. Mdtwn Location. 12:30-8:30 daily. 212-689-3402

WEIGHT CONTROL

Certified Hypnotherapist—Weight Loss. Only One Session. 212-265-2772

Medifast® Weight Loss—Administered By Board-Certified Internist. 212-535-7785

Your Very Own Weight Coach—Hypnotherapy Program. 212-732-3482

Aromacize To Weight Control—Not A Diet. Easy. It Works! 516-374-9048

Official MEDIFAST Center

Weight Loss & Control Program
Private Offices In NY & Bergen County
212-517-1495

NEW YORK Magazine's
HEALTH AND FITNESS
Section

Exercise Good Judgment
And Do Something Healthy
For Your Ad Campaign!

For rates and information,
call Mark Bristow at

212 • 643 • 6500

HOLIDAY ENTERTAINING

CARICATURES

Color Caricatures—Fast, Funny, Friendly. Draw 1-1,000. 212-254-8927/914-834-4079

Caricatures With A Flair—For Your Next Affair. Call Steve Sax - 718-793-7979

Top Artist & Associates—8-150 pp/per hr. Paper, t-shirts. All events! 516-767-4201

Herman—"Party Artist Par Excellence" & unique portraits via mail. 914-357-3318

Caricatures & Face Readings—By Sherry Lane, since 1968. Corp./Priv. 212-675-6224

Leading Caricaturist—Enliven your business or private party. 212-873-1695

Caricatures By Dale Gladstone—Laughs Guaranteed! Unparalleled. 718-782-2250

Caricatures By Cheryl Gross—Will make your party great! 718-768-7407

The Good, The Bad & The Beautiful!—Realistic Caricatures. 212-662-8097

ENTERTAINMENT

ALWAYS ENTERTAINING
Winter Wonderland Fantasy Performers
Santa, Elves, Reindeer, Carolers, Fairies, Dickens, Magic, Mime, Music, Jugglers, Face Painting & much more. **212-255-9540**

CLASSACT SINGING TELEGRAMS
Strips • Belly Dancers • Murder Mysteries
Balloon Decorating for Holiday & New Year's Parties! (718) 482-7464

Why Do Adults/Kids Love—Michael the Magician/Mindreader? Call 212-677-1536.

FUN NEW PARTY IDEAS
Instant Superimposed Photos: sports, themes, magazines. Recording booth, DJ, karaoke, photo IDs, Surfing, Dog Tags, Rapman, tattoos, dancers, $ booths, mime, lookalike, airbrush, carnival. **800-223-6060**

Josh Sands - "ThisIsYourLife" Roast—Hilarious! 212-713-5330, 908-679-0874. NJ

Madeleine, Award-Winning Magician!—Corp/Priv. Travel anywhere! 212-475-7785

Balloons, Costumes, Belly, Strip & Party Entertainers—Anywhere, at any time.
LIFE O' THE PARTY. **201-342-2121**

Have A Merry Karaoke Xmas Party—Song Byrd Entertainment - 718-544-4756

SEXY STRIPPERS 744-9000

Hot, wild fun. Duos. Pick from Photos.

Karaoke—Lip Sync, Foto Favors, Trivia, Virtual Reality, Rec. Booths. 718-268-4411

Singing Telegram Anytime—Gorillas To Bellhops - We Have 'Em All! 212-929-8609

Magician · Mentalist—Jon Steinfeld. Grand Illusions. 212-228-2967

World's Greatest Santa—As Seen On TV. Corporate/Adults/Kids. 212-563-2397

Bring Some Spirit To Your Party—Call This Psychic. Priv sessions too! 777-1453

Call 212-643-6500—To place your ad in NEW YORK's Entertaining Section.

Karaoke–you never forget
the first time
and you always get applause!

DK, "The Karaoke Connection" Presents
SINGAROKE
For more information call: ☎1-800-836-FAME
Full Service Entertainment

Theater-To-Go—Costumed Xmas Chars. Murder Mysteries. Roasts. 496-1000

Magician • Mentalist • Ventriloquist—Adult/kids' classical shows. 800-244-3224

DIAL-N-ACT • 212-861-2438

Hot Strips • Mr. & Mrs. Santas • Bellys

"Bravo!" Entertainment--NY's Top Talent **Murder Mysteries**, X-Mas Chars, Themes, Roasts, Look-alikes, Magic. **212-744-9000**

"MAGIC AGENCY, INC."
All Types Of Entertainment At Its Best.
Corporate & Private Events. **212-288-9133**

PSYCHICS - PARTIES

Best NY Psychics! Best Rates! **631-5881**

NEW YORK KIDS

ENTERTAINMENT

Beauty & The Beast—Live - In Person - At Your Party! Call: (718) 274-7321.

Casey The Baby Chimp—Magic show, mingle, delivery. Adults/kids 914-357-3318

Cookie's—Comic Dog Act/Parrot/Rabbits/Magic/Puppets. 212-877-8113

Disco Party—Bar Mitzvahs, Super Heroes Cartoon Characters & More. 718-966-0255

Madeleine, Award-Winning Magician!—And Clown/Bunny Act too! For ages 1-99! Will travel anywhere! **Call 212-475-7785**

PURPLE PICKLE

NY's LARGEST PARTY SPECIALIST

- Bat People
- Beauty & Beast
- Turtles, Yellow Bird
- Mr. B. Dinosaur
- Mr. & Mrs. Mouse
- Kid-Size Carnival
- Santa Claus · Holiday Parties · Cot. Candy

FREE BROCHURE · 516-242-1200 · 718-463-2641 · 212-227-1217

Gandalf Recommended by NY Magazine Puppets, Magic, Unicycle. 800-388-0708

Magical David's Amazing Holiday Show-Fun, Magic, Music & More. 212-799-1290

Silly Lilly Clown—Magic! Face Painting! Balloons! Also M. Mouse! 212-931-3099

Starmite Puppets—Beauty & Beast, Ninja Turtles, Mermaids! Ages 2-10. 473-3409

ENTERTAINMENT/TEEN & PRE-TEEN

BAR/BAT MITZVAH

AT DEZERLAND'S '50s FUN CITY
(Check our large ad under Party Space.)

PARTY SPACE

Party Poopers—We have the space, themes, costumes, cake, music & mess! Great pvt parties, ages 1 & up. 587-9030

DEZERLAND'S '50s FUN CITY
Carousel, Puppets, Bumper Cars, Videos, Playport, Mini-Golf, Skeeballs, Ping-Pong, Raceway, Basketball, Theme Disco Parties - $500 for 25 kids. **212-564-4590**

HACKERS, HITTERS & HOOPS
Indoor Sports Complex: Baseball Batting, Basketball, Volleyball, Mini-Golf, Videos & Much More. Well-Organized Sports Fun & Fantasy. Maureen: 212-929-7482

Upper East Side Billiard Club—Best party space for kids! 10-200. 212-831-7665

To place your ad in
NEW YORK KIDS,
call Denise Sisto at 212-643-6500.

ENTERTAINMENT

BALLOONS & THINGS

Gift Baskets • Bouquets ·· Nationwide

● **914-638-6470 • 516-829-2818**
212-226-7900 • 718-263-3855 ●

NY's Finest Magical Entertainer—shows, strolling, participation & fun 718-885-3038

HOLIDAY DELIGHTS

World's Greatest Santa Claus
Spectacular Human Christmas Tree, Elves, Mimes, Snow Fairy, Reindeer, Carolers, Magicians & DJs. **212-781-1440**

Superstrippers - 496-1000—Sexy! Duos. Costumes. M/F. Choose from Photos.

Unique, Fun, Exciting—Human Bowling. Velcro Wall. Laser karaoke, tricycle racing & more avail for your next event. Also have Silly String & party supplies at wholesale. Small orders ok. **212-387-7700**

Joyful Carolers For Holiday Parties—As seen on Joan Rivers Show! 718-706-7369

REAL TV GAME SHOWS!
Wheel, N. T. Tune, Personalized Jeopardy & Disc Jockeys, Casinos - Theme Parties: 1920s/'50s/'60s, Western, Sports, Karaoke.
Allen Entertainment 516-938-8181

PSYCHICS - Parties/Private

Ages 7-77; 1,000 other great acts. **599-7576**

● HARDBODIES ●

CLASSY, EXOTIC M/F STRIPPERS
212-627-9442; 718-693-9441; 516-328-6700
SEXY SANTA SPECIALS

Palmistry, The Tarot, Numerology—By registered psychic. 212-410-1299

●● STRIPTEEZ•A•GRAM ●●
The **ONLY** Gift That **UNWRAPS** Itself!!!
Hot, Sexy Girls Gorgeous Guys
212·391·2480 · 516·579·5428 · 718·352·9423

$25 Bouquet Of Balloons—NY/LI. 7 days till 10pm. 718-868-1009 / 516-569-3366

Strolling Violin—Tonic for the Heart & Soul. Elegant, Romantic. 212-580-7462

UNIQUE THEME PARTY

Specialists - Complete Entertainment—
Murder Mystery, Casinos, Carnivals, Luau Calypso, Old West, Mardi Gras, Rio, '50s 2001, Comedy, Medieval, 1920s, Fantasy.
Barry Dean - 516-536-6606 / 212-809-6666

Santa Claus—Live - In Person - At Your Party! Call: (718) 274-7321.

BALLOON BOUQUETS®

Decorating. Special Events. **212-265-5252**
Nationwide Delivery Info: **800-424-2323**

Palm Reader—Elegant and evocative. Entertains all ages. 212-741-3195

FEMALE STRIPPER—Prof'l performing artist will dazzle all. Office birthdays my specialty. Call **AMBER!** AmEx
201-795-4892 212-982-3186

ENTERTAINMENT/MUSIC

!!! SAMBA & CALYPSO !!!
Hot Brazilian Music & Dancers - Reggae, Carib., Bossa Nova, Brazilian Jazz. **Over A Decade Of Great Music! "The Brazilians" are SAMBA NOVO. Ron: 718-965-1765**

Grand Pianists®—Perfect Entertainment For Your Celebration. 212-787-4975

LISA GOODMAN ENSEMBLES
Fine Classical Music, Quality Jazz, Swing, Motown, Contemporary. **212-489-1641**

MARK SONDER MUSIC, INC.
The Right Music for Any Gathering!
212-876-3500

Mind-Sweeper DJs—Great party music, '30s-'90s. Lights, prof. refs. 718-875-9824

Jazz - Cool & Elegant—Solo Piano & Small Ensembles. Jim: 212-663-1263

Pianist/Singer - Jazzy Gershwin, Porter—Broadway, Classic Rock. 212-222-3169

Elegant Jazz—NY's Finest Musicians. Low Prices. Wurtzel. (212) 799-2910

Jazz/Classical & So. Amer.—Duos, trios & up. Greg - 212-727-0219, 201-762-5893

Barbara Evans, Pianist/Vocalist—Party Music. 212-321-2773; 516-329-0427

HOT SAMBA • COOL BOSSA NOVA
Great Brazilian Music! Jazz also avail.
SABOR BRASIL 212 865-4787

DJs, Lights, Video—Pearl Productions. Karaoke. 718-465-8511 / 201-567-5044

Michael Turitto—Professional DJ - 15 yrs. Wedding/Party/Club & DJ tapes. 679-9073

BOK MusiC—Bands, DJs, etc... Free Kit! 800-723-0739 or 914-723-0739: Brendan.

'40s Swing & Jump—Allysa Torey & The Bourbon Boys Swing Thing. 212-966-8535

Kit McClure Band—Elegant ladies play great dance music, '40s-'90s. **212-864-6759**

CHARLOTTE RUSSE MUSIC
Jazz - Rock - Classical - Motown - Klezmer
212-582-5694 516-374-5422

A Touch Of Class DJs—Bar Mitzvahs, Weddings, Videos, Karaoke. 718-966-0255

Mobile Music DJs - "Simply The Best"—Intrepid NY Guide. J. Shane 800-551-2136

Affordable Party Music—DJs from $350. 15 Years Experience. 212-662-4921

One Man Band Ltd.—Cory Morgenstern. 212-601-4269. Music for all occasions.

Party Tyme DJs—Reasonably priced professional DJs. References. 718-468-6240

A Key Man In Music—Pianist, Singer - One Man Band. All Styles. 718-320-1354

Outstanding, Sophisticated Pianist—Jazz, Society, Contemporary. 718-622-8155

THE FEETWARMERS
The absolute best swing, classic jazz, early rhythm 'n' blues. **201-854-7483**

BLACK-TIE DINNER?—Have same top Violins/Piano seen famous places/hotels! Music: Broadway to Vienna! **718-478-2982**

Park Swing Orchestra—212-229-1642 - Masterful Musicians Playing All Styles.

Flute & Guitar Duo 718-643-4608—Int'l Artists For All Occasions.

Continued on next page.

BOAT AND YACHT

WORLD YACHT

Throw a party for 5 to 1,500.

WORLD YACHT, the original luxurious dining cruise, has been in the charter business since 1969 - for holiday parties, corporate events, society fund-raisers, elegant weddings & elaborate receptions. We do it all! · Our experts can handle all of your needs, from catering to flowers to music.

· Choose from over 200 yachts in tri-state. · Customized menus for any size budget or expectation. · We charter Coast Guard-approved vessels. · Launch your party from several piers in NY, NJ & CT. · No boarding/docking fees at our marina.

· Convenient parking right at our pier.

· **Shop early for your holiday party - ask about our seasonal savings.**

(212) 627-2775

YACHT OWNERS ASSOC. of NY, Inc.
Over 400 Owners · **CHARTER DIRECT**
Boat info - 7 days a wk. **212-736-1010**

YACHTS FOR ALL SEASONS
Parties planned with your needs in mind.
No event too large or too small.
Corporate & private. **212-534-6380**

MYSTIQUE
• Private Parties, Corporate Events •
Elegant Wedding Receptions,
Cocktail Parties, Customized Catering,
Festive Christmas Celebrations, Gala
New Year's Eve Party - **(718) 351-9395**
Metropolitan Yacht • Wall Street

Xmas Parties Aboard Royal Princess!
(Up to 200 guests.) Docking: NY/B'klyn/Qns/LI/NJ. **V.I.P. YACHTS: 718-934-1014**

Complete Parties—For 50-120 guests. $2,500. up. Quality Marine 212-307-0985.

ACQUARIAN CHARTERS: Top yachts, exquisite catering. Impeccable Attention To Detail. **NO FEE! 212-741-0708**

"Cloud Nine" Luxury Yacht—Reserve now for Xmas & New Year. 212-248-3800

DOVE YACHT CHARTERS
M/Y Jabiru M/Y Jacana
Personalized, Luxurious Yacht Charters.
Intimate dinners for two - to your largest corporate events.
NYC 212-645-9348 NJ 201-482-1991

Manhattan Yacht Charters

Exceeding Your Highest Expectations!
212-995-5470

SEAPORT LINE **212-233-5009**
HOLIDAY PARTIES w/Buffet & Open Bar, from $65 pp. NEW YEAR'S EVE JAZZ CRUISE: $70 pp. **212-233-4800**

Continued from previous page.

GIFTS

Condom-Grams®!—Send personal message on condom variety pack. Great gift! $14.95. **800-925-6822** Box 695, NYC 10028

Custom Song Parodies—Give the Unique Gift of a Personalized Song! 516-328-1587

Custom Wreaths—Impeccably designed, natural Xmas wreaths. Del. 212-333-8626

Grand Chocolate Pizza®!—Beverly Hills' Best! Next-Day Delivery. 800-475-7787

I Write The Songs®—For Gifts, Romance and Celebrations. JR: 212-362-9308

GIFT BASKETS

THE AMAZING BASKET CO.—We create holiday memories & a gift **4 U 2!** **(212) 595-8745 Nat'l: (800) 442-2WOW!**

A Diet Emporium—Delicious, low-fat, low-calorie beautiful baskets for friends, family & business associates. To order, or for free brochure, please call **201-346-1338**

JODI'S BASKETS UNLTD.
For a Holiday Gift That's Special!
NY/NJ deliv. **800-477-3603; 201-487-3603**

NOT JUST A BASKET®
Our **Concept Differs** From The Rest.
Same-Day Delivery. **(212) 249-6353**

BASKETS EXTRAORDINAIRES®
Award-Winning Gift Baskets Worldwide.
Your Present Solution! (212) 643-0171

Quintessential Basket—Beautiful Gifts within your Holiday Budget. 212-929-4896

Baskets Unlimited—Customized. All Occasions. Holidays. Nat'wide. 931-3099

A TISKET A TASKET®
Call **Now** for Corporate, Hanukah, Xmas!
NYC: 212-967-9366 Nat'l: 800-955-2847

GOURMET

'Tis The Season For Celebrations!
Catering · Planning · Locations
FoodThoughts · NY/NJ · **201-944-FOOD**

Julie Cooks Parties For Food Lovers—In NY & the Hamptons. Call 212-243-1783

Catering By Hayden—Gets raves for culinary skill. Very reasonable. Lofts available. Call for brochure. 212-751-1459

MAKE IT EXTRAORDINARY!
Chef Ilene C. Shane for those important parties. Full-Service. **212-614-1108**

Chez Vous—Elegant catering. Home, office, loft, yachts. 718-720-0900

THE MOVABLE FEAST, INC.
Catering for the perfect party. Private & corporate. Lofts, yachts, museums, clubs.
Brochure - 212-227-7755

Fine Custom Catering—Private & corporate, to fit taste and budget. 212-533-9733

PARTY SERVICE

NEW YORK'S FAMOUS—Party Specialist. Sumptuous buffets & endless cocktails in our funky duplex. $35 pp. The Hudson Grill: 691-9060 - Andy or Cheryl.

Party Time Is Now At The Gulf Coast
Cajun food in a fun & whacky atmosphere! 20-200. Call Kris at (212) 206-8790.

S.O.B.'s—Island Cuisine, Party Bands & Dancers. 20-400. Priv/Corp. 212-727-0949

Coldwaters - Private Room, Seats 15-75—988 Second Ave., nr 52nd St. 212-888-2122

MORAN'S FABULOUS FOODS
Unforgettable Parties - Charming Fireplaces, with Atrium. Personalized Planning for 40-300. **Colleen - 212-989-5689**

ROCKY LEE—A private entrance to our upstairs party room. Complete kitchen, bar and seating up to 200. Our low budget will make the difference. Anne: **212-753-4858.** 987 2nd Ave. (corner 52nd).

Simcha Glatt Kosher Caterers—20-300. For app't, call Tom/Colleen: 212-989-5689

PARTY AMIDST NOSTALGIA
In Terrific 1940s Big Band Ambiance.
5 & 10 No Exaggeration
77 Greene St. 212-925-7414
Perfect for **HOLIDAYS**, Anniversary/ Bridals & **REHEARSAL DINNERS!**

Delia's Dining And Music—Fri & Sat, 7pm-4am. Pvt parties any time! 254-9184

"CELEBRATE YOUR NEXT EVENT" AT DEZERLAND'S '50s FUN CITY
Check our large ad under "Party Space".

Halcyon—600 Feet Above Central Park! Stunning Setting, Complete Catering & Planning Services. Call Natalie: 468-8710

On Site—Food prep, serving, cleanup. Have kitchen, we'll cook. 212-682-6281

METRO—NY's Best Deli Caterers & Party Planners. Reasonable Rates. Our Place or Yours. **(212) 581-9100**

WEDDINGS AT MORAN'S—Elegant yet affordable parties. Complete planning of every detail. Brian: 212-732-2070

Brunch Anytime—The "No Work" Way To Cater Your Party. 516-432-1354

Cactus Cafe—Margaritas & Mexican! Parties to 80. - 1 W. 3rd St. - 212-674-5991

PARTY SPACE

SHOP ON VIDEOTAPE!
Mansions, Hotels, Yachts, Caterers, Lofts, Bands... Free Party Planning! 212-765-8714

Elegance • Economy
Best Spaces • Lowest Prices. 212-245-3059

CLUB USA (47th & Bway)
Corp special events
100-1500 guests. Outside caterers OK.
Nancy Levy **212-473-7171**

200-Year-Old Farmhouse—Set on 47 acs in Queens; tents. Pvt/Corp. 212-860-7910

Unique Upper East Side Billiard Club—Reserve now for Xmas, New Year's, Bar Mitzvahs, Birthdays... Pvt/Corp Parties. Music/video, lounge/bar. 10-200. **831-7665**

24 FIFTH AVENUE
Art Deco ballroom
with distinctive food,
service, and party planners
to assist you.
Call (212) 254-1300

Free Location & Event Help!—100s on-line. Call "Locations, Etc." 212-879-3809

BEAUX ARTS MANSION
Dramatic Entrance, Marble Staircase, Fireplace, Oak Library. **212-677-3173**

**** MYSTERY MANSION ****
Elegant Mansion, Murder Mystery, Mardi Gras, Casino, etc... 50-150p. **212-777-2238**

Holiday Entertaining
Simple to Spectacular. Exquisite Cuisine. Other locations available. 25-1,500 Guests.
GROLIER
212-679-2932 29 East 32nd Street.

HOLIDAY PARTY TIME AT BOXERS
Perfect parties are our forte. Plan your corporate or private party at BOXERS in the heart of the village. "Great Food, Great Drinks, Great Fun." 20-175 people. Call Executive Chef Ralph Pagano for consultation. 212.633.2275

PARTY SPACE

SPECIALIZING IN PRIVATE PARTIES

1606 SECOND AVE
83rd & 2nd

PHONE
(212) 861-8686

Tony's
DI NAPOLI
Est. 1959

FAMILY-STYLE RESTAURANT

New York is saying "The Best Southern Italian Family-Style Cooking," from Naples. Enjoy our beautiful atmosphere on Manhattan's upper East Side. Call Tony at 861-8686 to arrange your next party.

Parties from 10-200 people. $19.95 per person & up.

KLIPPER KLUB
"Elegant Entertainment Club"
Private Parties - 10-1,000.
Available for Special Events.
636 Sixth Ave. (corner of 19th St.)
(212) 924-5151

Successful Affairs—Discovers & uncovers the finest in party facilities. Our services are at no cost to you. **212-683-7574**

Your Wedding, Bar Mitzvah, S. Sixteen in our beautiful Upper East Side setting. Event plan'g. **202east** Doug: 212-861-4330

ELLEN'S STARDUST DINER
For A Cool '50s Party! Custom Menu, music, videos, memorabilia, nostalgic.
Sweet 16s, Birthdays and Weddings.
56th St. & 6th Ave, NYC. 212-307-7575

HACKERS, HITTERS & HOOPS
Bright, cheerful, interactive complex blends sports with fine entertainment complete with comfortable bar and 23,000 sq ft of fun & games. Live your fantasy. Perfect for all events - corp & private.
Mary Ellen: 212-929-7482

LANDMARK On The Park
Affordable, elegant space. Great location. Wedding receptions, corp/priv parties & special events. 10-850 guests. **212-595-8410**

WUNDERBAR CLUB/RESTAURANT
Now Booking All Holiday Dates!
200-700 capacity. Call Cornelis/Michele: **(212) 924-0206** 27 W. 20th St. by 5th Ave.

MANHATTAN PENTHOUSE
Spectacular 8,000 sq. ft. banquet facility with breathtaking views - for 100-500... "Latest 'in' space"--Avenue Magazine.
(212) 627-8838

DODA'S AMERICAN COUNTRY SALOON & DANCE HALL
Dancin', Eatin' & Havin' Fun!!!
Free Dance Lessons, Live Bands.
NY's Largest American Country Club - 50-800, w/wo Catering. **212-564-4590**

Wild Western Space—For your next event for 10-400. Known nationally for fun & excitement. Silly string, human bowling, laser karaoke, velcro wall, tricycle racing. Have a real party to remember at a reasonable price. **Aces & 8's: 212-387-7700**

CELEBRATE YOUR EVENTS AT
DEZERLAND FUN CITY
6 CONCEPTS UNDER ONE ROOF
Guests will have the time of their lives cruising our '50s Hot Rod Disco, Drive-In, Sing-Along Room, and the most unique 40,000-sf Gameroom/Sports Complex and **'50s Classic Automobile Collection.** Corp/Priv/Fund/Bar/Bat. 50-1,500 guests - with or without catering. **212-564-4590**

8 BOND - Elegant, balconied, multi-level event space. Photo/film set by day - benefits, corp events, pvt parties by night. Limited dates still avail. **(212) 228-2663**

WEDDINGS

For the Event of a Lifetime—Spectacular locations in the tri-state. 212-679-2932

Delmonico's—Weddings in Victorian Splendor. 212-422-4747

CELEBRATE YOUR WEDDING AT DEZERLAND'S FUN CITY
Check our large ad under "Party Space".

INTERIORS

FLOORS

HOLIDAY DISCOUNTS
Wood Floor Refinishing/Colors
Tile/Carpet/Insured 212-732-3581

HOME/BUSINESS IMPROVEMENT

NY Craftsmen—Cabinets, electric, paint/paper, closets. Any size job. 212-477-4477

Renovations—Kit, Bath, Apts. Lic., Ins., honest/reliable. S.T.H. Const 212 964-5011

INTERIOR DESIGNERS & ARCHITECTS

NO BIG DEAL—Take the terror out of decorating. Talented individual can help you. Lowest rates. No job too small. Ref's. **Call Steve Lyons: 212-371-6771**

USE-WHAT-YOU-HAVE INTERIORS
Expert redecoration without new investment - featured NY Mag, NY Times, CBS. **Only $195/rm.** Tri-state area. **212-288-8888**
Call for our Free Brochure.

IDEAS COUNT MORE THAN MONEY
Exp. designer works magic, to budget.
Let me amaze you. **Call: 212-288-1863.**

Rent-A-Decorator®—Budget-oriented pro designs "your" space at "your" pace. $55 hourly. Featured in NY Times & Glamour. Call for reprints. 212-826-1069

Mobili Interiors/Cambridge Fine Art
One source for original paintings,
sculpture, interior planning. **718-424-1811**

Custom-Made Home Furnishings—With our premium worldwide prints. Lampshades, comforters, drapes, slipcovers, etc. Free consultation & estimate. **Call Island Trading: 212-598-3959**

LIGHTING

Track By Jack, Inc.—Track lighting specialists. Designs. Installations. Discounts. Everything stocked. **212-340-9111**

PAINTING & WALLPAPERING

Up Against The Wall—Meticulous Paperhanger/Painter. Free Est. 679-5024

Perfection Painting: Quality Painting. Established, professional. Emphasis on preparation. Affordable. **212-362-9763**

Fine Painting & Papering—Marbling, Sponging, Glazing. Rob 212-889-6874. Ins.

Absolute Best Painting & Papering—Ins. Excellent Refs. Affordable. 212-744-9413

17 Years' Experience—Neat, quality painting. Free estimate. Ins. 212-978-7238

European Expert Painter—Wallpapering. Insured. (718) 458-5733

ROSECOLORED PAINTING
Top-quality painting & faux finishes.
Attention to detail. Refs. **212-642-5520**

Apartment Painting—Meticulous craftsman, 20 yrs exp. All phases of painting/dry wall/plastering. Reliable, friendly, courteous. Excellent refs. Attractive prices. Fully insur. Free est. **Freddy: 212-529-3263**

WINDOW TREATMENT

LOWEST PRICES—Silhouette, Duette, Verticals & Mini-Blinds By Hunter Douglas. KINGSBORO **212-243-0722**

Levolors/Verticals/Duettes/Romans
Absolutely free--if we don't beat all others.
"Best Bet!" - Joan Hamburg.
212-538-6567 718-748-8600
DIAL 1-800-CARPETS
Deep Discounts--Commercial/Residential
HAGGAR INDS., INC. Est. 1932. VI/MC

SERVICES AND SALES

APPLIANCE

Call Dial-A-Brand With Make/Model.
Appliances, Television, VCR.
Kitchen Specialist - All Brands. VISA/MC.
1-800-237-3220 516-378-9694 Est. 1967.

Factory-Direct - All Brands TV, VCR, AC, Appliances, Refrig, Washers/Dryers. Ship tri-state 24hrs. Call us w/make/model. Get Low Price. **Pricewatchers - 718-470-1620**

800-221-BUYS 212-513-1513
Major Appliances, TVs & Microwaves At Low, Low Prices. **Home Sales Enterprises.**

ART

EDITH MONTLACK—Original oil paintings & portraits. Member of Royal Society of Artists. Published author.
Free brochure. Call: (914) 636-4125

Portraits & Sensual Art—Contemporary Style. Great Gift! 212-330-9297

ASTROLOGY

The Love Psychic—Readings That Change Your Life. Visa/MC. 212-874-7692

#1 PSYCHIC HOTLINE
Talk Live With Brilliant Psychics! 24 Hrs.
900-370-4333 $3.95/min. Tekline PW, NY.

TELEPSYCHIC—Morris Fonte, now available for business/personal readings. VI/MC/AX. **212-685-0477 / 1-800-448-9460**

World-Renowned Psychic Power
Confused? Worried? Lost? In Doubt?
India's Gifted Ashley Brookes - Answers Your Questions: Love, Business, Finances, New & Old Relations And More! Private Sessions Or Parties. Tarot, Crystal, Palm & Astrology. Complete Life Readings.
E.S.P. Tested 86% Accurate. **212-879-1452**

NEW YORK'S FOREMOST PSYCHIC
MIYA - Ancient Tarot Card Readings & Crystal Sessions. Advises, Counsels, Solves Problems. 212-371-4878

CLEANING SERVICE

Never Clean Your Home Again...Let Us!
Leisure Cleaning Services, Ltd. Insured & Bonded. **212-628-6130 & Relax.**

We'll Clean Your Office/Home—Detailed. Girl Friday Also Avail. 986-1247

Corporate Clean—Commercial/Resid. Cleaning. Credit Cards. 212-255-3920

FOR SALE

Noisy Neighbors?
At Last! A Remarkable Breakthrough For Noise Relief: The Quiet Machine®.
Free Brochure. First & Co. - 718-544-7563

JEWELRY

Jewelry Repair—Replace watch batteries, restring necklaces, all jewelry services provided. 118 E. 28th, NYC. 212-679-8154

1,873 UNUSUAL WEDDING BANDS
4 West 47th St., booth 86. Ask for Herman,
National Jewelers Exchange 212-944-1713

LICENSED MOVER

MORTON & LEEDS
Lic/Insured. 24 hrs. **212-674-0470**

WEST SIDE MOVERS
Moving, Packing, Boxes, Bubble Wrap, Free Tape, Free Delivery. 644 Amsterdam Ave., NYC. 212-874-3866. DOT 670.

MIFA MOVING
Professional/Affordable. Vi/Mc.
Local/Long Distance. DOT #12255. Florida & Calif. Specials. 979-2571 800-300-6432

LIMOUSINE SERVICE

Super Stretches—6-10 Passengers. Low Rates. C/Cards 800-225-4933 718-531-3196

Timely Wheels Inc. 212-645-9888—Luxury Sedans & Stretches Avail. AMEX

Limos—6-12 Passengers. From $30/Hr. AX/MC/VI. 212-518-9510 & 718-318-1169

YOUR CAR/OUR DRIVER:
Concerned About Traffic/Parking/Theft? Relax In Your Car While Our Chauffeurs Drive You At Reasonable hrly/wkly Rates.
CHAUFFEUR ELEGANCE 737-1633

Stretch—$50/hr. Special $149/4 hrs. Avail 24 hrs/7 days. All Credit Cards. 874-1403

MASSAGE

Relaxation...Just A Touch Away—By App't Only. Low Rates. 212-996-0255

The Incredible Lightness Of Touch—New...East 60s. Private. 212-421-5963

A DELIGHTFUL MASSAGE
Exceptional Relaxation in Midtown.
East 50s - 7 days - Private. 212-754-1470

A Beautiful Touch—The experience you'll return to. New Staff. Private.
W. Village/Wall St. access. **212-727-9142**

Unforgettable Massage For...—Distinguished Men/Women. 212-532-1397

Mystique—Elegant, Sensitive, Pleasurable Massage. New, E. 40s. 212-949-7540

THE PLACE FOR THE '90s
New - East 40s. 7 Days. 212-949-7540

Shiatsu—Japanese Massage. E 75th St. Residential also. (212) 288-8143/8943

A Superb & Joyful Massage
East 30s. Private, 7 Days. 212-213-5167

Fireside—Swedish, Shiatsu. The Ultimate Body Therapy. 212-229-2873

A Heaven—Perfect Relaxation For The Modern Man. E. 60s. 7 Days. 212-838-1948

LA BELLE FEMME
E. Side Relaxation. Private/Resid/Studio.
Midtown. **212-980-9005 212-980-9006**

Out Of Bodyworks—Let My Hands Free Your Body. East 30s. 212-686-0704

An Exceptional Massage By French—Lady. Clean & Private. 212-888-3497

ADVENTUROUS MASSAGE
Artistic & Private. 212-545-1549

SENSATIONAL, SOOTHING & SAFE
Clean & Private. 55th Off 5th Ave.
Studio/Residential. **212-315-3525**

CLASSY FRENCH MASSEUSE
Relax your tension with a great massage.
Studio & Residential. 212-472-1138

Daisy's Salon—Relaxing Massage. Midtown Location. Call 212-586-3713.

EUROPEAN TOUCH
Of a mature lady. Warm, considerate.
Private. E 50. 10-8pm. **212-980-8172**

MAGIC TOUCH
Total Relaxation Guaranteed. Studio & Residential. Swedish & Shiatsu By App't. E. 50s. CC's Accepted **212-755-4376**

A Sensational Touch.........Exhilarating!—W. Village (Wall St. access). 212-645-4995

BLISSFUL!
The Art Of A Gentle Touch.
E. 50s. Private. In or out. 212-355-3247

Tasha's Place—Adventures In Exotic Massage. Comfortably Discreet. Private Location. 212-582-1559

LOVING MASSAGE
Beautiful & Private. 212-826-3131

Exotic Massage—7 Days. Uniquely Special. Private. Call 212-779-4297.

NEW SALON 26
Total Relaxation For The Body And Mind.
By App't Only. Open 7 days. **212-725-7253**

Courtney's Back—212-779-9226. Elegant, Beautiful, Private. East 30s.

Continued on next page.

Continued from previous page.

MASSAGE

Your World At Our Fingertips
New Concept. Spacious Park Ave. locale. 10am-1am. **212-481-8692**

EXECUTIVE STRESS RELIEF
Private. By App't. 212-666-2816. $175.

Parisienne Salon—Enjoy A Relaxing Swedish Massage. By App't. 212-397-5875

NEW CALIFORNIA SALON
Experience Exotic Massage - California Style, All-American. 212-586-4551

FOR EXECUTIVES - RUSSIAN—Massage. Full Body. Natasha/Joseph. W. 94th: 212-222-4868 / E. 10th: 387-8976

Your Shangri-La—By The UN. Private, European Massage. 212-838-4104

Sophisticated Gentlemen—Available For Massage. For Women/Men. 212-838-4104

MIYAKO (212) 964-4483
Swedish & Japanese Shiatsu

BELLISSIMA - 212-371-0297
A Wonderful Massage For Selective Men. Studio/Residential. **10am-2am. 7 Days. Residential. 24 Hours.**

Come Closer To Everything—Including Perfection. Loving Hands. 212-689-1776

ALOES 212-799-7087
Japanese Shiatsu & Residential Service.

Extraordinary Massage—Unforgettable! East 20s...212-685-5614

Brooklyn's Best Relaxation—Open 7 Days. 718-789-2335

Miramar Salon—Superb Bodyrub, Relief Of Tension. By App't. Call 212-826-8814.

BodyCare By Tomas For Men—$150. Relax, Refresh & Renew. 212-725-4661

A Gentle Touch—Loving, Excellent Quality Massage. W. 75th St. 212-362-8176

Beautiful Experience - Relaxation—Oriental/European. 1/2 Hr Available. $5 Discount With Ad. 718-672-2226

COSTA DEL SOL / 212-371-0175
Elena & Friends. A World Of Relaxation. Swedish & Shiatsu. **10am-2am. 7 Days. Residential. 24 Hours.**

East 64th Street—Excellent, Professional Swedish Massage. 212-838-8380

Mature, Classy Lady—Gives You A Massage To Help You Float Through Your Day. Midtown East. **212-308-3848**

FUJI 212-734-6691
Masseuse from Japan. E. 70s.

THE BUSY BEE—
International Technique. 516-739-3131

Hakone 212-486-6444
Professional Masseuses From Japan.

Licensed Masseur For Men—East 50s Studio/Your Hotel. Richard. 212-759-6210

Massage—Flushing - Choice Therapists. Prof Bldg. 718-886-0153

Masseuse/Nurse—E. 88th. Formerly 79th. 10am-10pm. Res/Studio. 212-876-1747

Okinawa Spa—Wonderful Shiatsu/ Swedish/Sauna/Showers. 914-833-1555

KIKU 212-223-2650
Japanese Shiatsu - Swedish. Residential.

Sophisticated European Lady
Luxurious Surroundings. Residential/7 Days. **212-262-4537**

SUPERB MASSAGE—
Reflexology. Private. 212-489-5322

STUDIO 50
Japanese Shiatsu & Swedish
212-832-3920/3928

New Michelle's Studio—European Massage. Private. Mid 50s. 212-957-2080

Massage—Queens Location. Parking Available. Private. 718-268-9588

AKASAKA 212-580-9029
Japanese Massage

Gabrielle & Tess—Swedish Massage. All Credit Cards. 212-888-2070

Jessica & Danielle—Swedish Massage. Private. East 80s. All CC's. 212-861-5969

NATURALLE 212-888-1807
Massage Therapy. Relaxing Treatment.

First Affair Massage...Is Unforgettable—Midtown Location. 212-752-6430

Ginza—Oriental - East 50th Street. Studio/Residential. Private. 212-759-4625

Grand Opening—Diane and Lauren - E. 60s salon. All c/c accepted. 212-888-2070

Stress Therapy—Relaxation Bodywork. 516-294-2634 & 516-294-1936

SATO 212-369-5535
Excellent Japanese Masseuse. Residential.

You Have Tried The Rest—Now Try The Best. Healthful, Relaxing. 212-481-7790

Another Touch—East 40s. 212-949-7963 - By Appointment Only.

Have A Beautiful Experience...—By warm, mature, caring lady. 212-595-1754

Akasaka 212-580-9029
Japanese Massage.

Soothing Massage With French—Tradition. Private. 212-686-1550

New Salon—Day Appointment Only. 718-497-2843

Crystal Salon—Time For Relaxation. Excellent Body Massage. Pvt. 212-545-8043

Chinese Bodywork—Grand Opening, Private Quality. 212-661-2334

CHRISTINA
The Best Massage in Town. 212-439-1119.

Brigitte, Formerly Of W. 57th—Midtown Location. Call 212-977-5513.

Massage—Professional Therapists. Relax your body. 718-423-3169

Lisa Salon—Private Relaxation Center. 212-398-0283

To Advertise In The **SERVICES AND SALES Section**, Call **212-643-6500.**

PERSONAL SERVICES

From $10.00 A Month—24-Hr Answering And Mail Services. Action - 212-279-3870

Organize Your Home/Office—Rolodexes To The Entire House. 233-0156. Top Refs. Holiday Shopping & Planning Help!

Call Your Personal Concierge Inc.—Shopping, Parties & Deliveries. 685-7607

GET YOUR ACT TOGETHER!
Whether it be your office filing system, closets or whole apartment, this professional organizer will coordinate your life. If you put a price on your time, we'll save you a fortune.
Free Consultation. 212-860-0257

PETS

Cat Care—Cat-sitting in your home. Bonded. West: 947-6190; East: 838-2996

PHOTOGRAPHY

Photos With Wit, Spirit & Life—Any Occasion. Gifts. 212-239-1081

Best Wedding Value—Both Formal And Candid. Karen Milliken. 212-689-6123

Gentle, Lo-Key Photos—Professional. Weddings/Corp. Brochure: 212-921-9255

LICENSED THERAPY

SMART MEN'S SEX THERAPY
Too Busy To See Us? What If You Knew It Would Help Your Sex Life? Smart Executives Chose Our Sex Therapy Center Over All Others. See Us To Find Out WHY. Expert-Authorized **SURROGATE PROGRAM** MD Supv., AASECT, SSSS, SIECUS, Privacy Respected. Call For App't **212-721-7650**

ACHIEVE SEXUAL SUCCESS
NYC's ONLY AASECT **Certified** Surrogate Program Offers The Highest Success Rate For Impotence, P.E. & Sexual Shyness. MD Supervised. **DON'T BE FOOLED BY IMPOSTERS! 212-971-6060**

Premature Ejaculation/Impotence Cured forever in a 3-hr session. 16 yrs. research. Honorary doctorate. Scientific. A necessity, not a luxury. 11am-1pm. 212-689-9717

Caring Surrogate/Counselor—For Sexual Problems Only. Queens. 718-641-8655

Caring Therapy—Treatment For Sexual Problems And Stress. 516-482-3702

SEX THERAPY
If you suffer from: Impotence, Premature Reaction, Sexual Inexperience, Aging Sexuality, A Sexually Stressful Marriage...Then Surrogate Therapy May Be Your Only Answer. Prof'l Cert'd Staff. Insurance Where Accepted. Midtown Location. Credit Cards. Call Interactive Therapy 212-725-3757

ROLE PLAY

ELEGANT ESCAPADES
Residential Only. 212-369-1055
Relaxation Therapy.

Sensual Relaxation—Discriminating clientele. East 50s - by app't. 212-308-4149

PAMPER YOURSELF
With Total Body/Mind Relaxation.
Call Michelle - (212) 831-1851

Complete Role-Play At Its Finest.
Enjoy Relaxation Therapy. E. Side Locale. 10am-midnight: **212-889-8374 / 779-4093**

Behavior Modification—Nurse Therapy & Role-Play By Experts, For The Novice & Connoisseur. AX/VI/MC. 212-889-3350

Escapist COMPULSIONS Explored. Role Playing, 150 Unusual Dramas. PhD. 7 Days. 11am-10pm. 212-475-3377

French Elegant Role-Play—By Europeans, Brazilians & Americans. New! West 57th. Role-Play. 212-262-0830

One-In-A-Million Relaxation—For The Harried Executive. East 80s. 212-734-4419

LuvSaver—Unfulfilled fantasies explored! Solutions. No taboos. 212-246-0331

Nurse Psychodrama—Relaxation Therapy. East 80s. 212-734-4419

Recession Psychodramatist—Demonstrates All Scripts. Ms. Park. 212-496-1794

Psychotherapist—Explore All Subjects. Role Playing - 24 hrs. 516-422-2404

Retreat Into Luxurious Elegance—Relaxation In Exclusive, Pvt Gentlemen's Club Atmosphere. Diana. **212-644-0507**

Relaxation Therapy—And Role Playing. Private Sessions. Scott. 212-242-7054

Unique Role-Play—For The Ones Who Expect Only The Best. 212-465-2570

Ventures Unlimited—Relaxation For The '90s. 1st Class Role-Play. 212-888-1666

Professional Role-Play
Enjoy Relaxation Therapy. East Side. 10am-midnight: **212-684-3574 & 684-3765**

Total Role Playing—Private. East 80s. 212-517-6957; 212-517-6538

TLC in new york—Midtown - app't only. Full recorded info: 212-969-0103 / 0213

THE PARADISE CLUB
Voted NY's #1 Club.
Major Credit Cards Accepted.
42 West 33rd St. 212-279-0179

EXECUTIVE STRESS RELIEF
Join Our Elite Clientele For The Ultimate In Role-Play & Relaxation. 212-714-1537

Therapy Paradise—#1 Place In Town For Total Relaxation. 212-956-8772

NUTCRACKER SUITE
Role-Play For The Connoisseur. Elegant. Madison Ave. 212-779-7643

Role-Play—Understanding Your Inner Needs & Desires. Elegant. 212-714-7088

MORGAN & BARBIE
1st Class Relaxation Therapy. 11am-2am. Elegant/private. Credit cds. 212-397-4282

Total Relaxation—European Role-Play Specialist. Residential Only. 212-570-6007

Treat Yourself To Total Relaxation—That You'll Never Forget. 718-353-9151

Anna's—For Relaxation That Takes The Stress Out Of The Day! 212-460-5708

Arena 212-331-3429—Commissioned Dramas. Credit Cards Honoured.

Elegant, Mature Role-Play—Person To Person. Call Stephanie. 212-759-5070

Relax With Risa—Enchanted Role-Plays. Call 212-736-0877

EUROPEAN PSYCHODRAMA
At Its Best. From Mild To Intense. Sophisticated & Creative. Hilda. 212-799-2567

Continued on next page.

SERVICES AND SALES

Continued on next page.

ROLE PLAY

Exclusive Psychodrama—Role-Play Affordably With Cayenne. 212-995-2784

CLUB ALEXIS

Inaugural Party, Thurs., Dec. 3rd.
Unparalleled Role-Play - Specialists For
The Novice & Connoisseur. 212-233-5119

Latin Relaxation Therapy—E. Side. Jacuzzi/Steamroom Incl. 212-679-3744

Live Conversation—Psychodrama & Role-Play. 212-970-3360

TRUE SUPERIOR
1st Class Role-Play. Mature Gentlemen.
Private. Call Lauren 212-490-9571

New, East 30s, Upscale Club—Complete & Superb Role-Play. 212-679-7712

PEACE & LOVE FOREVER!
The '80s are over. Relax, unwind & indulge w/relaxation therapy. 212-223-9453

Multidimensional—Role-Play. Concerned Nurse/Dramatist. 718-886-1669

Relax In Luxury—For The Discriminating Gentleman, Mid. East 212-980-4114

Relaxation Specialist, Role-Play—Total Rejuvenation. Pvt. 212-213-1198

Relax In Our Traditional Englishman's Club. Enjoy Our Soothing Herbal
Therapy. By Appointment Only.
10am-8pm. 212-315-1248

RENDEZVOUS

If You're Thinking Of Treating
Yourself To Sensual Relaxation Therapy,
This Is The Only Place To Go.
Premier East Side Locale. 212-319-5521

ROLE-PLAY
The Best In Private Psychodrama.
Free Consultation. 212-229-0429

SENSUAL RELAXATION
For The Discerning Man. Manhattan Residential. 212-397-0795. Cindy's.

Superb Relaxation By Mature Lady—Private. 24 Hours. 212-980-7013

THE WAY LIFE SHOULD BE
Fanciful, Stimulating, Completely
Relaxing Luxury. Caroline: 212-980-6740

Sensual Role-Play By Mature Woman—Ethnic. 212-206-6849

Role-Play—Located On The Upper East Side, For Relaxation. Ethnic. 212-734-9078

SERVICES AND SALES
Classified Advertisers—Save Time!
Use our FAX # to meet deadlines.
212-643-6396

10TH ANNIVERSARY STRICTLY PERSONALS

Strictly Personals is a weekly feature. **Cost is $33.00 per line, 2-line minimum.** Approximately 36 characters equals 1 line. Limited abbreviations. Add $25.00 for NYM Box Number. Leave 10 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First page placements (for a production cost of $50.00) and all other Strictly Personals ads are accepted on a first-come-first-served basis, depending on availability in the issue. Phone response service is available. **Phone response line is open for 4 weeks after ad is published.** To place an ad by mail, advertiser must include daytime phone and address, send to: **New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001.** Phone orders accepted with MC, VI or Amex. Call 212-643-6500. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions. Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

Ready To Share Love—Life and family with a generous, lively, successful man, 40s, tall, fit, nonsmoker, who enjoys good conversation, the out-of-doors, theater, travel and cozy nights at home as much as I do. I am 38, naturally pretty, fit, Jewish, intelligent, a Manhattan businesswoman full of life and warmth. I am looking forward to meeting you. Note/photo/phone, please. 2492 ✉

Manhattanite Only—I've achieved enormous success in a highly competitive industry yet haven't lost the ability to remain thoughtful, honest and unabashedly feminine. I'm blond, 45, with a slender hourglass figure, elegant sense of style and ever-present wit. Seeking a dynamic, class-act man who is also tops in his field professionally, is not intimidated by my sophisticated Manhattan life style - and actually enjoys the black tie parties, art, theater and exquisite NYC restaurants that are so much a part of my life. Please have integrity, kindness, an involvement in keeping fit and a (212) area code. Photo necessary; will gladly exchange. 4148 ✉

Hockey, Beer, Theater, Champagne—Quiet evenings at home or wild nights out on the town. Successful Wall Street executive, rugged yet refined, with great sense of humor, seeks emotionally and financially secure woman to share good times and bad, be my best friend and life companion. Me: white male, 37, 6'1", salt-and-pepper hair, great build. You: tall (5'4" plus), beautiful, sexy, sensitive, loyal, and able to express emotions freely. Willing to take a risk and fall in love - share your passion with someone who's ready to settle down. I'm known for my extraordinarily sexy voice and looking forward to our fireside chats. Photo/phone a must. 2481 ✉ ☎

Long-Haired Beauty—Single Jewish female - trim, bright, great legs, wants successful, professional, single Jewish male, 37-up, with a passion for life. Be marriage-minded. Note/photo. 4161 ✉

Pre-Valentine's Day Offer—Pretty, witty, lean, leggy (5'6"), bright brunette leaving February 14th free for romantic night with you. This warm, upbeat, easygoing JD, Jewish, 35, loves travel, country and beach escapades, skiing, movies, NYC culture, books and quiet moments at home. Seeking a male best friend/lover, 30-40s, who is good-hearted, communicative, smart, funny, handsome, affectionate and accomplished, and will respond even if he thought he never would. Note/photo, please. 7255 ✉

Renaissance Woman—Attractive, charming, affectionate, with an Ivy degree, seeks an accomplished professional man, 40-55, to share some of her favorite things: romantic dinners, weekend adventures, McNeil & Lehrer, tennis, politics, laughter and good conversation. 4160 ✉ ☎

"These Ads Bore Me": Next Donahue!—Single Jewish male, 32, attractive, Ivy-educated lawyer/author - seeks sprightly female for humor/romance/aimless conversation. Photo a must. 4162 ✉

Beautiful, Slender, Sweet—Low-key, easygoing and easily entertained Upper West Sider, 5'6", late 20s, Ivy educated, seeks a sincere, never-married Jewish male, 5'10" plus, 27-35. 4175 ✉ ☎

Artistic, Exuberant Woman—43, exec, singer. Loves theater, cabaret, classical music, world travel, quiet moments. Seeks man, 39-55, to share future. 2477 ✉ ☎

Head For Surgery, Heart For Romance—Internationally known in both medicine and science - embraces life with passion, humor, lots of fun, very fit, GQ looks, tall, muscular, 38, super-successful, with interests in culture, fitness, adventure. Hope for bright, loving counterpart, to 39, for excitement, laughter, commitment. Photo necessary, will exchange. 4174 ✉

Central NJ—Handsome, divorced white male, 40, romantic, sensitive, self-employed; interests in the outdoors, dining out and travel. Seeks pretty, white female, 30-40, for friendship/relationship. 7217 ✉ ☎

Creative, Optimistic Designer—Very attractive, 31, 5'8", ready for Mr. Right to share my life, love, talent and dreams. Be tall, trim, sincere and successful, nonsmoker, blessed with a sense of humor. I believe in happily ever after; enjoy travel, sports, sand and snow, city and country, cooking and great food. Love and marriage on my mind. If you're thinking that way, and the chemistry is right, what a great way to begin 1993. Handwritten note and recent photo a must. 1613 ✉

Single Jewish Physician—30, healthy, good-looking, 6', warm, genuine, considerate - seeks marriage-minded Jewish female, 23-32. Photo/phone/note, including town of residence. 4146 ✉

Exceptional Jewish Male—Handsome, sensitive and witty MBA, 28, desires an attractive, nonsmoking, intelligent Jewish female to share love and laughs for the duration. Photo, please. 4151 ✉ ☎

Morris County—Sparkling blue Irish eyes, compassionate, Master's, 31. Seeks guy for love, marriage, kids. 7245 ✉ ☎

Frankly Fabulous Female—Manhattan, 50s, looks, brains, class, financials - needs tall, slim white male with like qualities, age 55-65 please. 4167 ✉ ☎

Former GQ Model—6', 180 lbs, very muscular, black hair, blue eyes, Ivy grad, genuine, 31, seeks strikingly beautiful, successful female counterpart over 5'6". Photo necessary for reply. 4168 ✉ ☎

Gay White Male—40s, good-looking, in shape, 5'8", successful, involved in the arts - seeks 35-45, successful, outgoing guy who wants to build a relationship. 7229 ✉

What's A Nice Girl Like Me—Doing writing a personal? The same thing a nice guy like you is doing answering one. I'm 29, Jewish (nonreligious), pretty, honest, caring and fun-loving. I wish to meet a man with a good sense of humor, who is looking for a best friend to share a future. Note/phone - photo optional. 7231 ✉

Here! Over Here...One More...Uh-Huh—"More than pretty" - creative, warm soul. A little funk/lot of smarts, blond, green eyes, 5'4". Knows what's important. Seeks kind, sexy man, effortlessly funny, 37-44, accomplished, confident (...most days). Extra points: great smile/open heart. See? It was worth the wait. 4156 ✉ ☎

Hi Honey, I'm Home—Doesn't that sound great? Pretty, blue-eyed Jewish female, 32, loves travel, tennis and laughing. Seeks a family-oriented, easygoing, fun Jewish guy, 28-38, for great future. Phone/photo. Thanks. 7223 ✉

Innovator Wanted—Intellectually acute, sensually alert, emotionally sophisticated woman wants man, 35-50, on the creative cutting edge. 2507 ✉

HEAR THE VOICE BEHIND THE AD

CALL 1-900-454-1800

You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with the ☎ to hear a message personally recorded by the advertiser-and leave a private message of your own. Advertisers' messages in this issue are accessible for 3 weeks beyond issue's cover date. Call from a touch-tone telephone. $1.50 each minute. This service is for adults 18 years or older. Program sponsored by News America 900 NY NY 10016.

SEND
A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box #______
P.O. Box 4600
New York, New York 10163-4600

Incorrigibly Witty Gentleman—Handsome, passionate, musical, youthfully 48 (truly) with his own unusual wine business, seeks woman of European/English background, 32-42, who is cultured, elegant and sweet. Do you exist? Bio/photo. 2498 ✉ ☎

Let's Be Friends—LI (west) single man, Wasp, MBA, 46, 6', trim - likes travel, jazz, movies. Seeks NYC or LI, bright lady, slim, nonsmoker, Christian, for mate/family. Note/photo. 7246 ✉

Lovable Guy—Has great sense of humor, handsome - would like to meet a pretty, 30ish woman for laughter, friendship and more. Photo appreciated. 7241 ✉

Unwrap This Present Before Christmas—I'm a handsome and humorous senior VP, 36, cyclist, X-country skier, Italophile, looking for a slender, attractive and intelligent female, 20s-early 30s, to supply the batteries - or at least a note, phone number and photo, if available. 7205 ✉

Are You A—Smart, nice, fun, basically happy guy? I'm 32, Catholic, smart, pretty, ready! Photo - will reciprocate. 7250 ✉

Eye Color Not Important—As an optometrist, I can change it at your whim. What matters is sincerity, honesty and sharing recent photo, note/phone. Single Jewish male, 30, seeks pretty, slim, nonsmoking, single Jewish female, 23-30. 7258 ✉

Pick This One—Attractive, athletic, upbeat professional woman, 39, who loves sports, movies, adventure travel, seeks special man, 36-50, with similar interests, for significant partnership - to share laughter, love and fun. Let's celebrate life! Note/photo appreciated. 2502 ✉ ☎

Down-To-Earth Jewish Male—28, seeking Jewish girl, 24-28. Romantic drives, shows, romantic dinners. If you're interested - phone and letter. Looking forward to hearing from you. 2398 ✉

Quality Package—38, 6'2", 190, white male - separated, fit, charming, witty, investment banker. Seeks clever, active, funny lady. Note/photo/phone. 7225 ✉

110-Percent Female—Loves like a woman, drives like a man, and sometimes acts like a child. Pretty, smart, slim, sane, athletic. Enjoys dancing, the arts, dining. Seeks accomplished male, 45 plus, to share life's adventures. Pix. 7180 ✉

Successful, White Jewish Male—Good-looking, 34, seeking serious relationship with a loving, caring, sweet woman, who loves to laugh, the theater, movies, dinner, sports. Photo necessary for reply. 7228 ✉

Overweight, Bald, Unemployed Loser—31, looking for thin, beautiful woman for long-term commitment. 2494 ✉

Cowgirl—In artist/psychotherapist's clothing, seeking soul mate, 45ish-50ish. Westchester. Note/photo. 7224 ✉

Very Kind, Slender And Attractive—Jewish woman, 39, with brains and a great backhand, seeks warm, honest, family-oriented man who loves life, laughter, sharing and me. 7237 ✉ ☎

A Call To Imaginative Side—Of a stable, work-involved, giving man, 40s-50s, by a very attractive lady. The spider opens the web and beckons. Enter knowingly. 7227 ✉

Appealing Manhattan Attorney—Jewish, warm, literary - seeks slim, genuinely pretty woman in 40s. 7235 ✉

Tall, Handsome Lawyer - New To NY—36, Upper East Side, fit, successful, Harvard-educated Wasp, divorced, supportive, reliable. Seeks very intelligent and well-educated, career-oriented woman, 28-34, who is emotionally stable and consistent, likes hugs, eye contact, for friendship, romance, fun. Photo. 2489 ✉

Old-Fashioned By Day—Silk and satin by night. Pretty, slim Jewish gal, 49, seeks permanent New Year's date. 2479 ✉ ☎

Are You Out There?—Single Jewish male - 50 (looks 40), is ready to give love another chance. I'm warm, sincere, tall and handsome - like tennis and country weekends. Are you a loving, attractive, slim female nonsmoker, 36-45? Send photo. 7226 ✉

Are You Truly Ready—To share cycling, skiing, weight training, friendship, hugs and much more? Then this young 40-year-old Jewish man is waiting for you. No smokers. Photo/note/phone. 7251 ✉

Attractive, Professional Indian Female—36, seeking educated, sincere and caring male. Note/photo. 2504 ✉

Attractive, Blue-Eyed Blond—Active, successful and fun-loving. Seeks a warm, witty, established, athletic and intelligent Jewish man, 35-48, to share dinners, dancing, culture and romancing. Nonsmoker. Photo please. 7216 ✉

Attractive, Professional Man—39, smoker, kids, seeks thin woman for serious relationship. 2474 ✉

Believe In Fate? I'm Your Mate—Looking for only one very special guy who is 33-43, tall, Jewish, fun-loving and professional. I'm very attractive, tall, slender, warm and outgoing - interests from sports to Broadway. Note/photo. 7254 ✉

Blond Beauty And Brains—39, 5'9", professional, great cook, loves dancing and the arts. Looking for a man who enjoys up- and downtown pursuits, is creative, can make me laugh, who's in tune with himself. For sharing and good times - who knows what else? Note/photo, please. 7240 ✉

Single, Athletic Male—33, who likes folk music, Woody Allen movies, volunteer work and Sunday with the Times, seeks intelligent, slightly neurotic woman for a great relationship. Note/photo. 4166✉☎

Enchanting, Beautiful, Sexy—Professional woman seeking to create history with a very attractive, intelligent, exceptionally successful and self-directed man (47-55). Like herself, he should also possess a sense of humor, integrity, joie de vivre. Note/phone. 4155 ✉

Holidays—Time for mid-40s, warm, sane, Jewish professional male, sense of humor, to find romance/commitment with bright, special lady, 32-44, slender, very pretty. Letter/photo optional. 4177 ✉

New York's Premier Matchmaker

As featured on Dr. Ruth, Geraldo, Joan Lunden, Fox News - & the only matchmaker in the northeast recommended by Cosmo (Jun 91).

Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature and ready for a permanent relationship, please consult with me. In the most confidential, personal way, I will introduce you to the someone special you've been looking for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner, allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

Denise Winston

By appointment only 212-935-9350

Exceptionally Handsome—Successful entrepreneur, *Italian-Scandinavian male*, 35, 5'10", 170, sophisticated and smart yet soft and playful. Seeks a woman with a kind heart and deep values, into health, fitness, nature, well-traveled and cultured. Exchange photos. 2490 ✉

Petite, Playful, Sane Psychotherapist—Searching for loving, generous man - balance of mind, body, spirit. If golden eyes, red curls on a Jewish woman of the '60s with energy/spirit raises a brow, send thoughtful note and photo. 2501 ✉ ☎

Fussy, Judgmental But Caring—Warm, successful guy, 54, looking for independent, stunning but feminine woman. Recent photo/note/phone. 2483 ✉

Gay White Male—36, 5'11", 165 lbs, handsome, muscular, sensual, accomplished businessman - seeks fit, white, successful male, 35-50, who has achieved a lifestyle and sincerely wants to share his life in a committed relationship. PS - Could be your best 29-cent investment ever. Letter and photo. 4154 ✉

Gay White Female—67, healthy, 5'1", 128, very creative. Seeking a very special woman, 55-69, who is extremely kind and thoughtful, very open to emotional communication, who has inner resource, intelligence and the capacity to love. 4141 ✉

Exotic Philippino Woman—32, radiant smile, gentle heart, seeks kind, secure, honest, intelligent man, 35-42, to share life. Note/photo/phone. 2482 ✉ ☎

Genuine Natural Beauty—Slender, 30, 5'5", cynical idealist, down-to-earth, humanist, seeks commitment with tall, exceptionally handsome, in-depth, passionate, receptive man, 28-36, for eternal bliss. Photo essential. 2497 ✉

Handsome, Athletic Gentleman—37, 6', successful businessman, *multifaceted*, dynamic, accomplished, adventurous, creative, romantic, sensitive, sincere, intelligent, with sophistication and integrity. Seeking a feminine, contemporary, intelligent, fun-loving, sensual, high-spirited woman with great beauty inside and out. Must send photo/bio/phone. 2484 ✉

Long, Dark-Haired Beauty—Creative, successful, sensual, slim, upbeat, 43, seeks caring, witty, substantial man for fun, romance, commitment. Photo. 4165 ✉ ☎

Isabella Rossellini-Type Woman—*French, sophisticated, professional*, 5'5", 130, 38, looking for very successful, intelligent man, 40-55. Note/photo. 4171 ✉

Lady Of Color—Corporate VP, white male, 5'7", 46, seeks spiritual and health-minded lady of color, 32-38. Photo and note please. 4147 ✉

Leashless DMD—33, never-married Jewish male with great sense of humor - athletic and trim, romantic and sincere. Would like to warm the heart of Jewish female, 26-32, with similar character. Photo appreciated/bio/phone. 2506 ✉

Lively, Petite Jewish Woman—29, looking for a down-to-earth man who loves music and nature, enjoys hiking and kayaking, and has Curious George's sense of adventure. 4159 ✉ ☎

Let's Play—This pretty woman - 5'10", sexy brunette - has many interests, a sense of humor and a zest for living. Like opera? Rock? The Knicks? Dancing? Politics? You're on!... If you're an intelligent, tall, good-looking man (44-54) who lives life fully... My life is good - you can make it even better. Note/photo. 7222 ✉

Lonely 40-Year-Old—Slim, Italian-American, single female (health care worker), tired of cooking for one, wants a man to share her life with. 2499 ✉

How Do The Elite Meet?—Sweet, trim, beautiful blond seeks her equal in a handsome, fit, affluent gentleman, 47ish, degreed, clubbed, world-traveled. 2500✉☎

Man Of Substance—41, handsome, successful in life and business, seeks a woman of substance - slim, ready to share life's experiences. Should be playful, funny, love the city and country (sushi couldn't hurt). Photo/note/phone please. 4152 ✉

Marriage-Minded PhD—Seeks warm, wise, witty female soul mate, 35-50, for eternal bliss. Bio/photo. 4149 ✉

MD, 43-Year-Old, Handsome—5'6", 130 lbs, Jewish - nonreligious, loves affection, closeness and intimacy. Looking for a woman, 30-40 years old, who's honest and open and absolutely must look like a model, for a serious relationship. Note and photo a must for a response. 7242 ✉

ASSORTMENTS

Successful Jewish MEN, 30-60—Join Introductions Club. Recom'd by NYM, New Yorker. Meet quality women. **(Space now for women, 25-30.)** PhD Intrvwr. **877-0723**

Catholic Professionals

Catholic Singles Matching Club—28th yr. MDs/JDs/PhDs/MAs/BAs... 201-451-1012; 212-366-0446; 914-723-7883; 516-487-6515

CHECK-A-MATE®
Is he or she everything they claim to be?
For Discreet Pre-Marital & Marital
Investigations, As Seen On 20/20.
1-800-734-2660; 212-927-2660

East/West—Date, party, trip - Asian ladies. Best chance, choice, qual. 338-0405

NEVER HAVE I MET
Someone so kind, so caring and
giving as you - you are so easy to love.
HAPPY BIRTHDAY BENNY
With All My Love, Cynthia.

'TIS THE SEASON - BE SAFE
Personal Security - Private Investigations
Computer Inquiry - Video Surveillance.
Check Them All For Vows Of Folly.
Call 800-BEE-SAFE 914-667-7449

Crossroads—The Gracious Way To Meet Quality Single People. Praised By The NY Times. For Information: **212-972-3594**

Classical Music Lovers' Exchange®
For unattached music lovers. Nationwide. Box 31, Pelham, NY 10803. 800-233-CMLS

Get The NEW YORK Advantage!
Valuable coupons for discounts from 5 prestigious businesses in the NY area including car-rental upgrade, museum admission, and more. Send $5 (check payable to New York Magazine) to: **New York Advantage,** 200 Madison Ave., NY NY 10016, Attn: J. Johnson.

NEW VIDEO PRESENTATION
LOA Introductions: - (212) 986-8590
Meet pretty Latin and Asian Ladies.

LONELY? FIELDS - 212-391-2233
Come in and select friendship, love and happiness. 41 E. 42nd St., NYC 10017. Rm 1600. Nationwide. Free consultation and booklet. Visitors invited. Confidential. Open 7 days. 18-80. All religions. We make arrangements for your children without their knowledge. Est. 1920.

The Fine Art Of Matchmaking—For the Discerning Jewish Single. Raizy 877-5167

THINKING OF RUNNING OR ANSWERING A PERSONAL AD? RUN TO THE BOOKSTORE FIRST & READ "HOW TO JUDGE A PERSON THROUGH THE PERSONALS" -- and other new, revealing communication know-how that helps you get to the heart of the matter in **"REAL TALK: A SAVVY GUIDE TO THE HIDDEN MEANINGS BEHIND WHAT PEOPLE SAY"** - available at bookstores for $6.95, or order this Quill Ink book by calling 1-800-462-6420 - National Book Network, Customer Service.

BEAUTIFUL BRITISH LADIES &
ELIGIBLE BRITISH GENTLEMEN
Seek friendship/romance/marriage with Americans. **English Rose Agency** (Dept NY), 2nd fl, Mill Lane House, Mill Lane, Margate, Kent, Eng. tel: 01144-843-290735

Writer—Doing book on role-play/relaxation therapy. Professionals' experiences wanted. Discretion guaranteed. Fee paid Daniel: 212-966-9556

Prof'l Asian Women Meet Prof'l American Men for party! **Ovo Cafe,** 1022 3rd Ave at 61 St - Tue, Dec 15, 5:30pm. $15 incl 2 drinks & food. Info: **212-549-4500**

OPEN ARMS
PERSONAL
GAY/LESBIAN DATING SERVICE
1-800-688-7445 M-F: 10-10, Sat: 10-4.

Singles For Skiing—Party, Dec. 8th. New Year's wk, Colorado - $980. 718-279-2680

Psychoanalyst - Female, High-Energy—40s, married. Seeks female friends. Loves good conversation, museums, antiquing, classical music, sharing laughter. S018 ✉

Seeking Woman Friend—31, sophisticated, educated, very attractive, supportive, heterosexual woman seeks similar to go to parties, clubs - to meet people and have fun times. 2488 ✉ ☎

When replying to a NEW YORK Magazine box number, please send your responses to the following address:
NEW YORK Magazine, Box ———
PO Box 4600, New York, NY 10163

STRICTLY PERSONALS

Nice-Looking, Educated—Single white male, 39, seeks pretty Asian woman for friendship, love and marriage. 2493 ✉

Nickname "Legs"—Pretty blond Wasp, mid 30s, 5'9", 125 lbs, affectionate, fun and trustworthy. Loves the arts, entertaining and travel. Seeking a seaworthy gentleman of sound mind and body - who is well-educated, accomplished and content. Note/photo, please. 7239 ✉

Tall, Fit Woman Of Irish Descent—40, seeks man of diverse interests to share ideas and fun. 2505 ✉ ☎

Passionate, Bright—Pretty - professional by day, artist by night, Jewish, 34. Seeks very bright, classy, sexy Jewish male, 30-40. Photo. 4173 ✉

Rumply, Romantic Writer—Published author, an athletic 37, prefers Sauconys to Wingtips, seeks intelligent, warm, slender, attractive woman (27-37) with a sense of fun and a down-to-earth style to fill my empty pages. 7218 ✉

Searching For A Heart Of Gold?—Warm, caring, very handsome, very athletic, funny, intelligent entrepreneur, 35. Seeks attractive, fit, fun, intelligent, sensitive, nonsmoking Jewish gal. Note/phone/recent photo!! 7257 ✉

Sensitive And Creative—With a heart of gold. Pretty, petite brunette, thin but shapely, great legs. I love animals, kids, the outdoors and laughing. Seeking successful and fun-loving, 35-49-year-old, attractive man, affectionate and happy. Photo/phone. 2509 ✉

Spent First 50 Looking For Myself—Now looking for you - Mr. Right. Let's enjoy together. Attractive female, 5'10", fit, fabulous. You too. Note/photo. 2491 ✉ ☎

Sensuous Beauty—Seeks single, sane, solvent (as I am) Ivy jock, any age. Bio/photo. POB 1540, NYC 10028.

Tall, Athletic, Handsome Attorney—41, Irish, love books and people, seeks wife and offspring. Photo and phone. POB 022352, Brooklyn, NY 11202-0050.

Single Jewish Male—Physician, never married, mid 30s, southwest coast of FL, seeks down-to-earth, single Jewish female, under 30, nonsmoker, willing to relocate to share warm weather, swimming, traveling, movies, romance, etc. Send photo/note/phone. 2503 ✉

Single Jewish Male—36, handsome, witty, ambitious, likes dining, movies and sports. Seeks pretty, single Jewish female, 27-32, with a sense of humor, unpretentious and affectionate, for a meaningful relationship. Note/photo/phone. 7252 ✉

Slender and Doe-Eyed—5'5", very pretty, warm, witty, successful, professional Jewish woman, early 40s, seeks smart, warm, down-to-earth Jewish man, with sense of humor, 40s-50s. Glasses/receding hairline welcome. Note/photo. 7244 ✉

Be My Gentle Rock—I'll be your loving, delightful, well-educated/traveled, 40s, lovely-legged strawberry blond. Be a blue-eyed, 43-55, broad-shouldered, ocean-loving kind of guy. Photo. 7232 ✉ ☎

Sound Investment—Beautiful, shapely, blue-eyed brunette, 5'3", single white female, thirtysomething, seeks male appreciation. If you are 33-plus, Christian, single white male, and consider yourself prime property, I'd like to make a long-term investment. Let's get together and compare assets. Note, photo and phone number. Nonsmoker. 2487 ✉

Stop Kissing Frogs!—26, good-looking, successful Jewish guy - well-read, well-bred, with waggish wit and a romantic nature - seeks a lady of solid values and similar qualities to pamper and appreciate. Photo required. 4172 ✉

Stunning, Slim Blond—33, 5'7", seeks professional, cultured male, to 39, who is tall, trim, athletic and sincere, and whose interests include theater, arts, fine dining, dancing, and all that life has to offer. No photo, no reply. 2495 ✉

Yuppette Wanted—Marriage-minded Jewish male, 36, seeks attractive, intelligent counterpart. Photo. 2478 ✉ ☎

Stylish, Sophisticated, Savvy—Very attractive, slim brunette, 5'5", successful in career, love jogging, biking, tennis, cultural life of NY and country weekends. You are successful in your career, between 45 and 55 years old, with similar interests. Note/photo. 4170 ✉

Successful, Handsome Businessman—Male, Jewish, 40, witty and charming. Desires slim, pretty, bright, vivacious Jewish female, 29-37, for serious and caring relationship. 4164 ✉ ☎

Throughout History—Every successful man has had the right woman beside him to share his goals, foster his needs, and celebrate his triumphs: George had Gracie, Ceaser had Cleopatra, Tarzan had Jane. White Christian male, 27, politically conservative, seeks white Christian female, 22-28, to joke with, conquer new worlds, and swing from the trees. Please send letter, photo and phone. 7253 ✉

Triple-A Rated—Single white female, 36. With my education and career firmly established, I now have time to enjoy the finer things in life with a sincere male, 31 plus, who enjoys anything from racquetball to candlelight dinners to a good workout. Must be intellectually and emotionally secure. Note/phone/photo. 4157 ✉

Love, Passion, Romance And Devotion—Is the essence of this strikingly attractive, tall, slender, sexy, green-eyed brunette, self-made, successful woman. If I'm who you want, and you are mid 40s-early 50s man with similar qualities, don't wait - please respond. 7248 ✉ ☎

Very Successful Attorney—52, adventuresome (polo player), very intelligent, attractive, active sportsman, extensive traveler, sensitive. Loves theater, dancing, and fine dining. Looking for attractive woman (30s, 40s), who enjoys laughing, living, loving. Photo a must. 7238 ✉

Jewish, Future MD—Modern Orthodox, tall and slim, seeks Jewish woman who is cute, slender, 30-36, educated and fun-loving. Photo please. 7249 ✉

If You're 47-Plus—Cultured, successful, athletic, handsome, and ready to try again - this slender, pretty, blue-eyed, 5'4", corporate professional would very much like to meet you. And, if you're a single dad, your kids will love my zest for life. You will love my sense of style, easy conversation, business acumen, great legs...and matzoh ball soup! 7163 ✉ ☎

Woman Of Pulse—Strength, needs, intellectual curiosity, spontaneity, humanistic values, humor, adventuresome. Gift for intimacy. Thrives on various outdoor/indoor activities, international travel. Wise in ways of outer world, still making inner discoveries. Well-educated professional, newly retired, most attractive, feminine, trim widow. Seeks active, fit, grayish/todayish, 60ish comfortable gentleman. Credibility, honesty appreciated. 7219 ✉

Stunning, Sparkling Sylph—Green-eyed actress who reacts, broadcaster who listens, teacher who learns, interested in the political scene, seeks professional gentleman, 40-52, to share interests in people, the arts and each other. 4163✉☎

One-In-A-Million—Award-winning creative ad exec, Jewish male, 38, extremely successful. Published writer, exhibited painter and photographer - boyishly handsome with blue-green eyes. Runner, swimmer, gourmet cook, wine collector, with exceptional taste in art, music, film, theater, restaurants, and sometimes even women - finally ready to settle down. I'm sensual, sensitive, passionate, loving, with a terrific sports car and a great dog, a jeans kind of guy who loves to wear Armani to dinner. I seek the rarest of the rare: a beautiful, blondish, physically fit, refined woman, 23-34, with depth, intelligence, sensitivity, grace, artistry, honesty and compassion; a down-to-earth, loving creature who has superb taste and that indefinable sense of style - writer, artist, designer, actress or dancer preferred. I want you to be my lover, my best friend, my traveling companion - a lioness with whom to lay on the grass and stalk the jungles. Letter and photo a must. 7221 ✉

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 751

BY MARY ANN MADDEN

Shaggertt's earlier book, "The Lizard Paused," went to a second printing. Tough to believe, given this one. Briefly: a compulsive gambler, his older sidekick, the two sisters he loves, and 24 guzzling, fornicating, foiled-casino-ripoff-planning hours in his shabby life. Unlikely Book Club selection, but it might fly in the U.K. Or in trade paper here. Possible low-bid subsidiary rights for a Burt Reynolds–type movie. Recommendation: You needn't read it. Perhaps a quick scan by a staffer for a second opinion.

Above, homework assigned by a publisher. Competitors are invited to compose a brief Reader's Report for an imaginary work of fiction or fact.

Results of Competition 748, in which you were asked for random selections from television talk shows.

Report: Is the caller there? Thank you for holding. Forth. Specifically on: Politics. Of which no more for a time, please God. Trans-everything (sexuality, vestism, portation to outer space, sylvania). Ego disorders of the rich and self-promoting. Phobias. First Amendment disputes. Family feuds. These worthy topics aside, we also saw the charm-impaired of every stripe. Or star. Let us yearn to live free in a society where never again to our wondering ears will appear: "self-esteem," "thankfully," "dysfunctional," "like I said," "hopefully," "co-dependent," "supportive," "more importantly," and "vis-à-vis." By which we mean vis-à-vis peculiar, not vis-à-vis ha-ha.

We'd hoped to meet you vis-à-vis before the New Year. Failing that, we sit hopefully. Trusting that you will learn from this galling experience. And not forget about Thursday.

First Prizes of two-year subscriptions to "New York" to:

"There must have been some real reason you shot all those people. Tell me, was it anger?"
Allen Brookins-Brown, Minneapolis, Minn.

"Until I did the research for 'I'll Be Cute, You Be the Grown-up,' I had no idea how many secretly cute people are out there who can't find anyone to take care of them."
Charlotte Perkins, Montezuma, Ga.

"Yes, ma'am, I do wear this hood at meetings and rallies. My friends know it's me. Can you hear me all right?"
David I. Warren, Chagrin Falls, Ohio

Runner-up Prizes of one-year subscriptions to "New York" to:

"My fans don't want to see me in comedies. From now on, I'm gonna give 'em what they want. Violence."
Kim Brigham, Lincoln, Mass.

"So, Max, you're saying that both you and your wife are Elvis impersonators. Sorry, I beg your pardon. Maureen, you're saying that both you and your husband are Elvis impersonators."
Geraldine Segal, Randallstown, Md.

"Women are attracted to the men they love; men are in love with the women they are attracted to."
Wendy Schatzman, Staten Island

And Honorable Mention to:

"For those of us out here in the trenches, on the front lines, so to speak, how much makeup to wear to a business meeting can be crucial. . . ."
Marilyn Crystal, Scarsdale, N.Y.

"Sure, I can be difficult. But it's never about the size of my trailer. I just want to help make sure that the film we're making is as good as it can possibly be."
David English, West Somerville, Mass.

"Happy. Why am I happy? Because I am celebrating the child within."
Dianne Jacob, Racine, Wis.

"I don't belong to any of the sexes."
Tom Frenkel, Sunnyside, N.Y.

"How 'bout a big hug?"
Gust Kaczur, Aurora, Ohio

" . . . and the atmosphere on the set was oh so congenial. Almost like a family. . . ."
Sally Levine, Chicago, Ill.

"Tell me, if you had . . . it . . . to do over again. . . ."
Jeff Strate, W. Trenton, N.J.

"Arrested? Ironically, only when I was Timothy. Now that I'm Tiffany, I just get a reprimand."
Jim Loftus, Green Lane, Pa.

"Really? You have a clip from my new film? Well, okay. This will probably be the scene where. . . ."
Anne Richter, Miami, Fla.

"On the contrary, in my cartoons the violence is actually a metaphor—an allegory, if you will—where good and evil are visual images. . . ."
E. Stallworth, Willow Grove, Pa.

"When did you first realize that you were no longer a cartoon character but a living, breathing human being who had somehow escaped his two-dimensional prison?"
Larry Laiken, N.Y.C.

"Sure, it's a lot of money, but that's not the important thing. The important thing is that I'm doing something I enjoy."
Charles Lubetkin, Springfield, N.J.

"It was an awful experience, but you know, it was kind of exciting, too."
L. Soth, Northfield, Minn.

"The legal fees alone. . . ."
Sol Breitenstein, Bayport, N.Y.

"I'm a sixties kinda gal with a nineties outlook."
Marcia Gumberg, Houston, Tex.

" . . . and to his left is Dr. J. Maxwell Loog, the noted expert on face fetishes. . . ."
Candy Zakrzewski, Kearny, N.J.

"I've never denied the murders. Now I just want to put all that behind me."
A. Shulman, Chevy Chase, Md.

"No, it's not really autobiographical. But we writers *are* influenced by things that happen in our lives, things that we observe. . . ."
Leonard Adelstein, Cleveland Heights, Ohio

"I'm sorry. I thought you said 'midwife crisis.' "
Raymond E. Benenson, Niskayuna, N.Y.

"And now we'll ask our studio audience—okay, how many of you think she should marry him?"
William A. Baker, Bloomfield, N.J.

" . . . and the strangest thing of all . . . is that I found it . . . stimulating . . . you know . . . kind of sexy?"
Martin Blume, Sayville, N.Y.

"Frankly, if you need to have the Elliot wave theory explained to you, you should be in cash. Period."
H. B. Farr, Winston-Salem, N.C.

"And when Dr. Lewis said I was a perpetual victim, I knew that my ego had been totally destroyed."
Marilyn Napier, Los Banos, Calif.

"If you don't feel comfortable with the question—I have to ask, so forgive me—but your fans want to know. . . ."
Scott Brandsen, Zeeland, Mich.

"Yes. I've been married to Satan for fourteen years. Would you like to know how we celebrate our anniversary?"
J. Bickart, N.Y.C.

"And then I realized I had become addicted to my co-dependency group."
Adam Turteltaub, Los Angeles, Calif.

"I'm neither young nor restless, having been on that program for 22 years."
Rita Wolfson, Spring Valley, N.Y.

"You may have noticed, since we broke for commercial, that three of our guests have changed seats."
Max A. Kopnick, Chicago, Ill.

"I've never told this to another living soul, but. . . ."
Louis B. Raffel, Northbrook, Ill.

WOMAN WRAPPED IN TOWEL BUYS MOVIE TICKETS.

Now you can buy movie tickets in the comfort of your own home–with TeleTicket.™

When you buy tickets by phone, it means no more waiting on ticket buyer's lines. And, best of all, you won't get sold out. Just call 212-777-FILM, choose your movie and theatre, and enter your American Express® Card or major credit card number.

When you arrive at the theatre, pick up your tickets at the ATM or the concierge desk in the lobby.

So try TeleTicket. You'll find that buying tickets at home will become a bare necessity.

TELETICKET IS NOW AVAILABLE ON MOVIEFONE

CALL 212 777-FILM®

Your what where and when guide to the movies.®

HOT 97 FM

New York MAGAZINE®

"As far back as I can remember, there was this female-leopard side of me inside my male-lion body signaling frantically to be let out."

similarly: David Yarnell, Los Angeles, Calif.; Collier Haas, Springfield, Mo.

"Of all our shows, you had to catch this one! Well, there's a lot of wisdom in this audience. . . . But this is still America, and you've come a long way without my help. How am I doing? Help me out here. They are mad at me! So, give us your prescription for fiscal soundness, Professor. You've got five seconds. . . . "

Edmundo Ortuzar, Strasburg, Va.

"It's not embarrassing. At least not to us."

Carl Wolfson, Spring Valley, N.Y.

"Siskel, Ebert, Maslin, Denby . . . who cares what they say? Who pays attention to critics?"

Anthony G. Bowman, Washington, D.C.

"Well, Gabe, as I said to John Miller, I think you'll find that many of us in the organized-crime community are increasingly sensitive to environmental and social issues, and more willing to reach out to those who have traditionally been excluded from participation . . . "

Mervin L. Magdol, Brooklyn

"I do believe there's a Higher Power that looks over us. And I believe that it was that Higher Power that made me call the Betty Ford Center. . . . "

James Leary, Winnetka, Ill.

"I mean, then was when I gave myself, you know, permission to be abused. Okay?"

David Brubaker, Carlisle, Pa.

"There are so many accountants and lawyers and M.B.A.'s mixed up in show business now that a simple country boy like me is in danger of being screwed six ways to Sunday."

Paul Chew, Nashville, Tenn.

"I worked as a waitress and paid escort to put him through medical school. And what does he do upon graduation? He hands me the diploma and says. . . . "

G. P. Lewnes, Lanham, Md.

"Well, you see, it seems funny to my generation because this is a program about mothers and their daughters' boyfriends and your name is Mrs. Robinson, so—you have no idea what I'm talking about, do you?"

Karl Levett, N.Y.C.
sp. ment.: Sid Rothenberg, Whitestone, N.Y.

" . . . of course it's humiliating, but if I can help just one person. . . ."

Sheila B. Blume, M.D., Sayville, N.Y.

"Guess who's here today!"

Adam Selene, N.Y.C.

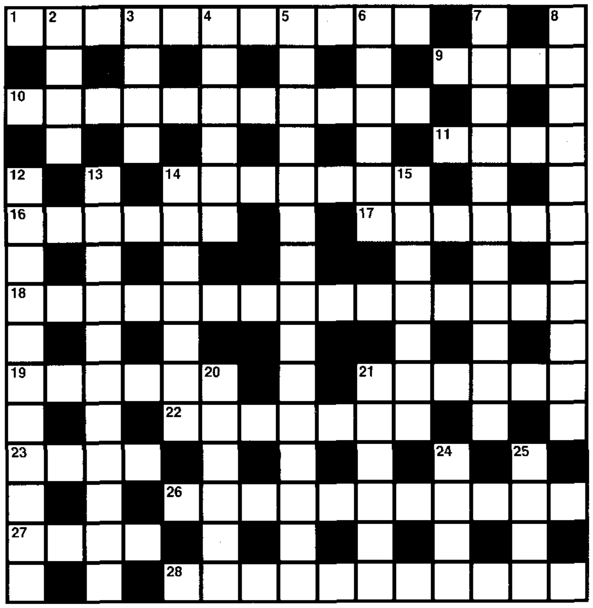
Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 751, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by December 11. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the January 18 issue. Out-of-town postmarks are given three days' grace.

'SUNDAY TIMES' OF LONDON CROSSWORD

© 1992 Times Newspapers, Ltd., London

ACROSS

1 Hothead in general building for a lover of a foreign country. (11)
9 Goddess has her first letter. (4)
10 A biological process sets one between vote and people. (11)
11 The record exists in Washington's place. (4)
14 Thrill which comes during the tenth rally. (7)
16 Trip which is unfashionable in great start. (6)
17 Sound made by what sounds like a lout with a drink. (6)
18 Never retire with loss of form after Olympic success since one is trained for the game. (6, 9)
19 Recover, for example, when caught in bad weather. (6)
21 Fine things which put page ahead of noblemen. (6)
22 To phone us about nothing is cruel. (7)
23 She could come back to have a meal. (4)
26 Coarseness of adult in trips round the ravines. (11)
27 Food conference. (4)
28 Castrated and so unusually calm and sedate about start of union. (11)



DOWN

2 Enclosed space is opposite of open space. (4)
3 Man's name for ducks. (4)
4 Having a college without a head. (6)
5 Strike a master before punishment and get into the news. (3, 3, 9)
6 Half loves becoming cleaner. (6)
7 Concerned with entertainment extremely ready for fresh exposure. (11)
8 This slogan is something sung with a group of notes. (11)
12 Dunces put the brain into data-recorders. (11)
13 Waifs from camp found in cave? (11)
14 Conclude mice scatter but are confined to a certain area. (7)
15 Gets in touch with a first-class and second amid false statements. (7)
20 Used in war, it makes one of us return without a friend. (6)
21 Language of advance and intimate address. (6)
24 Either way it is a girl. (4)
25 Inch which may cover a large area. (4)

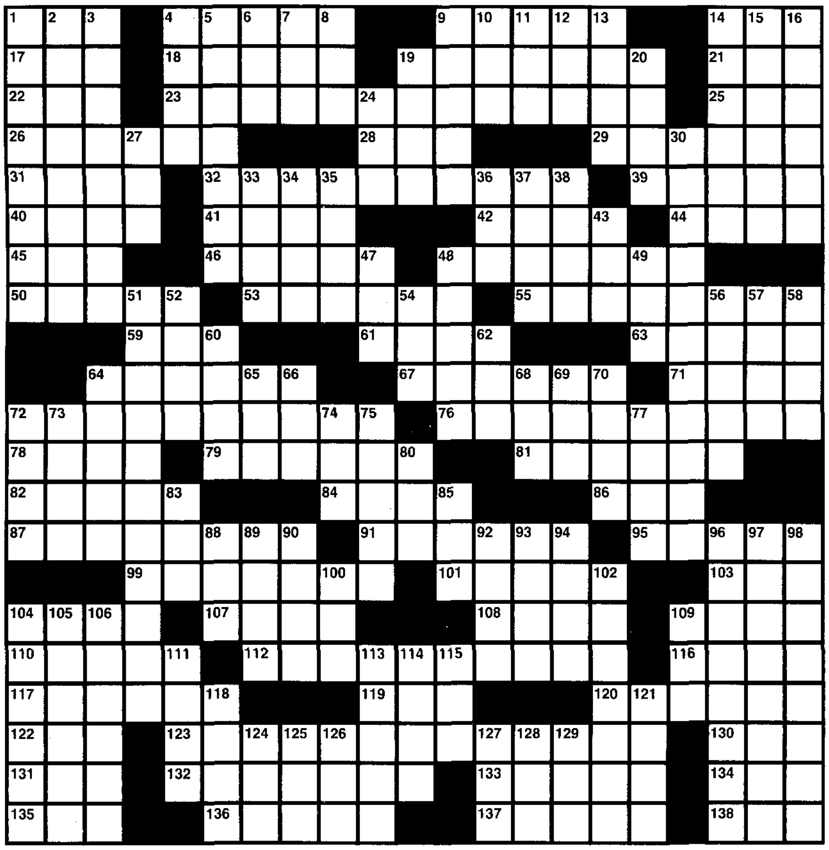
'UNKNOWNS II': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Promoted capt.
4 Like Kate, ultimately
9 Wise lawgiver
14 Fictional sleeper
17 —— Simbel
18 Without —— in the world
19 Conditionally released prisoner
21 Tokyo waistband
22 Street, in Lisbon
23 He owns pirate flags
25 London's big timer
26 Congenital
28 See the preacher
29 One of the Sitwells
31 Trifling tumults
32 He says everything's OK
39 Like a ghost story
40 Nothing, in Nogales
41 Normandy river
42 Yours and mine
44 Head the cast
45 One of California's Santas
46 Consumerist Ralph
48 Ill-tempered
50 Eye sores
53 Bullring idol
55 She's a failure
59 Between pie and mode
61 Poi ingredient
63 Antilles native
64 Did detective work
67 Mexican gift container
71 Valley of the grapes
72 He's a playful water mammal
76 She's a glee-club member
78 Touchdown
79 New Year's drink
81 Town of an Irish Rose
82 Van Gogh painted here
84 Harrow's rival
86 Part of rpm
87 He's hiding
91 Dodges, as taxes
95 As patient ——
99 Karloff and Becker
101 Readies, for short
103 King Kong, e.g.
104 West Point team
107 Mosquito's kin
108 A sin, in a song
109 Wallet smallies
110 Peculiar: slang
112 He's breezy
116 Villain's opposite
117 Solidify
119 Zsa Zsa's sister
120 Sonnet ending
122 Crete's peak
123 She uses sculpting material
130 Baseball great
131 Journey segment
132 Allowance
133 Vanna or Onna
134 Hwy. designation
135 Prior to
136 Forgets to include
137 Downy duck
138 Half a diam.

DOWN

1 Guam's island group
2 Plentiful
3 He's on a vitamin regimen
4 Diplomat's forte
5 Secretary of State Dean
6 Goat's remark
7 Miscalculate
8 Neighbor of Md.
9 New York restaurateur
10 Conquistador's gold
11 Ship's diary
12 Grand —— Opry
13 Wolfe of whodunits
14 Paul's "Sting" co-star
15 European peninsula
16 "The Homecoming" dramatist
19 Ibsen's Gynt
20 To be, to Caesar
24 Socialist labor abbr.
27 Happy —— lark
30 She is very polite
33 What the suspicious smell
34 Open, as buttons
35 Gloating glance
36 "There But for You ——"
37 Ship's frame
38 Quartet with an absentee
43 Oneself: Fr.
47 On a pension: abbr.
48 Kind of acid
49 West Coast coll.
51 He gets up at dawn
52 Physical rebuff
54 Use a gavel
56 "—— to Live," John O'Hara novel
57 Ready for picking
58 Crossbeam
60 Need liniment
62 Beatle wife
64 "And —— a good night!"
65 Alphabet sequence
66 Delve
68 Columnist Buchwald
69 Paver's goo
70 Rush-order abbr.
72 "—— in Calico," 1946 song
73 Hunky's go-with
74 More N than E
75 Informal letters
77 Intestinal sections
80 State CEO
83 —— -mo (replay effect)
85 Hammock quickie
88 Assn.
89 Plane sight
90 Biblical twin
92 Act as a magnet
93 Wriggly
94 Make a web
96 She's a maintenance worker
97 G&S specialty
98 Inebriated
100 UFO passengers
102 Having feelings
104 For a short time
105 Library habitué
106 Desert illusion
109 Cries of surprise
111 GOP's opponents
113 Pre-twenties
114 Really eager
115 Delivery truck
118 U.S.-W. Eur. alliance
121 Ogler
124 Soften the lighting
125 Spire ornament
126 Tennis do-over
127 Lamb's mother
128 Windy City, familiarly
129 Pot topper



Solutions to last week's puzzles appear on page 118.

TICKETS
OH NO!
WE'RE BECOMING
OUR
FATHERS!

DRAMBUIE LIQUEUR 40% ALC/VOL HIRAM WALKER & SONS FARMINGTON HILLS MI © 1992

RELAX & ENJOY. IT HAPPENS TO THE BEST OF US.

Inevitably, no matter how much we struggle, in one way or another, one day we become our parents. Instead of resisting this notion, we invite you to celebrate this rite of passage with

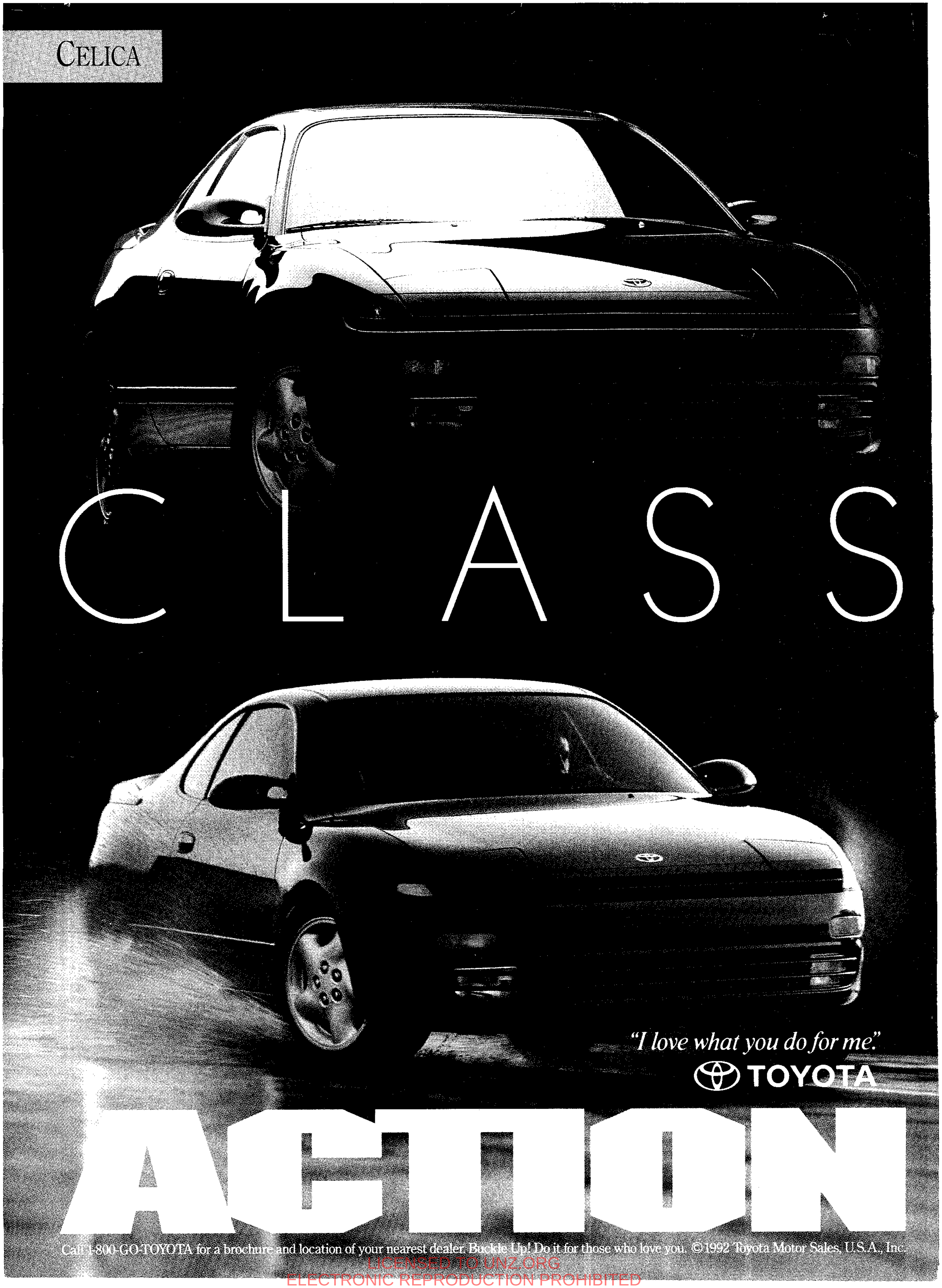
REGISTERED TRADE MARK
DRAMBUIE®
Liqueur

an exquisite liqueur, one that your father knew so well. Drambuie. A blend of the finest aged malt scotch whiskies, heather honey and delicate herbs creates a unique taste that lingers long after you've finished drinking it. Perhaps your father did know best after all.

DRAMBUIE
DRAMBUIE

YOUR TIME HAS COME.

To send a gift of Drambuie in the United States, call 1-800-238-4373. Void where prohibited by law.


CELICA
CLASS
"I love what you do for me."
TOYOTA
ACTION

Call 1-800-GO-TOYOTA for a brochure and location of your nearest dealer. Buckle Up! Do it for those who love you. ©1992 Toyota Motor Sales, U.S.A., Inc.